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ABSTRACT

This handbook is a directory of residency programs for artists and Arts in Education (AIE) programs. It is arranged on a state by state basis, listed alphabetically by state. The catalog includes 52 states and territories. The residency program for 1991-92 is discussed for each state and territory. The application and panel review process is described for each entry. Features of and requirements for each residency program are listed. Some of the entries include special notes and comments or listings of other Arts Endowment AIE supported activities. Special problems are addressed in particular areas such as the difficulty of travel and high teacher turnover in Alaska. Each entry includes mistakes that have been made in that program and advice to help others in the field to avoid similar problems and errors. A sample of the advice given is: trust your artists; be patient; make sure teachers "own" the project; have a project coordinator; and do not underestimate the time needed to design and implement written arts curricula. Dance programs beginning in several states and territories are described. Teacher training workshops and inservices are listed. Addresses, phone numbers, and contact people are included for each entry. Brief descriptions provide information on programs currently in existence and suggestions for the kinds of programs that are desired. (DK)

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STATE ARTS AGENCY

ARTS IN EDUCATION PROFILES

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Louisa La Farge, Editor

August 1991

National Endowment for the Arts
Arts in Education Program

STATE ARTS AGENCY
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Arts in Education Program

It has been a pleasure editing the handbook, State Arts Agency Arts in Education Profiles, which I have worked on this summer as an Arts Administration Fellow in the Arts in Education Program at the National Endowment for the Arts.

We are pleased to be able to include seven more states/territories from the 1st edition, State Arts in Education Profiles, produced last fall. I would also like to point out that with the blurring of the SAEG and AISBEG grant categories, I have at times used the heading "Other Arts Endowment AIE Supported Activities" when projects do not specifically fall into an AISBEG or SAEG supported category. This merging of the two Endowment categories will allow us to more accurately portray the information in the future.

I wish to thank all of the state arts agency personnel who assisted us with this project, along with my program staff who offered support, guidance and constant enthusiasm throughout the endeavor.

I was pleased to hear from many state arts agencies that the handbook has been helpful, and that several of them have shared information on respective programs in their states. I hope you find the Second Edition useful; we are certainly happy to receive suggestions!

Louisa La Farge
Arts Administration Fellow
Arts in Education Program
National Endowment for the Arts
August 1991

ALABAMA

Notes:

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1991-92 RESIDENCY PROGRAM

Sites, as well as artists, go through an application/panel review process. An Arts in Education panel reviews and makes recommendations on residency sites. The panel is comprised of past AIE artists and in-school coordinators; superintendents, teachers and representatives from the State Department of Education; the Alabama PTA; and representatives of local arts councils. Final selections are made by the Council.

An artist review panel for each discipline evaluates the artist applications, resumes, and work samples. After this initial screening process, artists are interviewed by the site planning committee and the State AIE Coordinator. Final selection of the artist and the contract for employment are the responsibilities of the sponsoring sites. A roster of those artists who the professional panels consider eligible for a residency program is provided to the sites. A site must interview three artists before making a final selection.

The Residency Program features:

- A required two-day orientation meeting held in July or August for all residency sites and artists covering guidelines, scheduling, pay procedures, publicity, documentation and evaluation. The meeting also features hands-on workshops in discipline areas, a visual arts exhibit of residency artists' work and a performing arts showcase. Also, inservice workshops for artists and site coordinators is a standard agenda item. These workshops focus on integrating the arts across the curriculum. Artists pair with educators to develop a series of lesson plans which integrate the arts into other subject areas.
- A teacher inservice workshop required of all residencies. These workshops include hands-on activities involving the techniques, vocabulary and the processes of the art form.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The Arts In Education Special Project category provides support to school systems, individual schools, and libraries for specific arts-related projects which focus on the arts as an integral part of the educational environment and the curriculum. Under this grant category, the Council supports curriculum development, inservice and preservice activities, and advocacy activities such as arts education festivals, student publications and documentation projects.

Through the **Classroom Enrichment** category, classroom teachers are provided assistance to collaborate with practicing artists on the design and implementation of innovative projects and to attend workshops designed to strengthen their skills in a particular arts discipline.

PASS (Performance Assistance Support for Students) is a student ticket subsidy program where the Council provides one-half of the ticket cost (up to \$4.00) for a student to attend a matinee performance at a performing arts institution. The institutions prepare study guides and other educational packets for teachers and students.

The pilot **Comprehensive Arts Development Support** category provides funding and technical assistance over a three-year period to schools for the development and implementation of an arts education program which addresses art instruction, the integration of arts curricula, and the utilization of community resources.

Other program components include an **AIE Speakers Bureau** and a student scholarship and exhibition program entitled **Visual Arts Achievement**.

An arts education task force - **CAP 2000** - was convened by the State Arts Council in December, 1990 to develop a series of recommendations and implementation strategies focusing on making the arts a basic in the curriculum. This group has met three times, surveyed arts organizations, school systems and PTA unity and is currently spearheading a letter writing campaign to support a resolution before the State Board of Education requiring teachers of Art and Music be certified in those fields. The CAP 2000 committee will continue to meet during the summer and fall. Their report of recommendations will be issued in December, 1991.

ALASKA

Notes:

Alaska State Council on the Arts

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1991-92 RESIDENCY PROGRAM

Artists and schools applying to the Artists in Schools (AIS) Program in Alaska submit applications which must be postmarked by March 15. Artists send an application form, a resume, supplementary art form information, a statement answering questions about why they want to be involved in the program, their expectations of a residency, what they can accomplish working with students and details about their art form. Artists also submit two letters of reference, a photo and a short statement for their "profile page" which is sent to schools upon selection of their artist.

The annual artist application review process includes three separate panels in the areas of performing, literary and visual arts. Panel members are volunteers and cannot serve two years in a row. Over 50% of the artists applying are from out-of-state because Alaska lacks artists in disciplines such as puppetry and mime. Criteria for artists include quality of their work, training, education and experience, a demonstrated interest in sharing their skills and evidence of their adaptability and suitability working in various environments.

Due to long travel distances within the state, we are not able to meet with or audition artists prior to working with them, nor are there funds to have a conference in which artists meet with site coordinators.

School applications are reviewed by the AIE Committee which meets twice a year, the first time primarily to review the AIE Program and strategize future plans and the second time largely to review school and school district applications. Matching grants are provided to schools and school districts throughout Alaska for residencies in performing, visual, literary and Native arts ranging from two to sixteen weeks. Schools are encouraged to increase local support for arts programming with the example the residency provides.

Residencies are designed to supplement the on-going arts curriculum. Only schools are eligible to apply for Structured (coordinated by the AIE office), Self-directed (coordinated by school with assis-

tance from AIE office) or Independent (coordinated directly by the school or district receiving the grant) residency program grants.

Coordination continues to be offered to schools on an extensive level due to several factors that are unique to Alaska:

- Artists must travel by air to 90% of the residency sites and it generally takes 1-2 days to travel to a residency site (not withstanding travel delays due to poor weather). Airfares and often hotel bills are therefore involved in each residency budget.
- Schools in rural Alaska have extremely high turnover in faculty. Since two years is the average for a teacher or administrator to work in a district or school, the AIE Program is constantly working with new teachers and principals. In rural Alaska, where 80% of the IAS residencies take place, there are few PTA or community organizations to assist with projects such as the AIS Program. The principal and teachers are responsible for all school programming. In addition, the school is the focal point for the community; everything happens at the school and it is open and busy from 7:00 a.m. to 10:00 p.m. daily.

RELATED AISBEG ACTIVITIES

In addition to their daytime school residency program, artists are offering credit courses to teachers while in residence in their communities. This is a very successful way of training teachers and then immediately seeing the coursework implemented. It is also convenient for teachers in remote areas who must take credit courses to maintain certification and would otherwise have to spend a great deal of time and money obtaining credit elsewhere.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

- **Alaska Native Arts Education Survey** - A 1990 survey found many schools offering "informal" Native Arts Education through the hiring of local artists and the integration of Native Arts into Alaskan studies. Eleven (out of 55) districts have formalized or written Native Arts Curriculum and seven are willing to share it with other districts. A list of recommendations has been prepared and included in the AIE Program's long range plans based on the survey results. A final survey report document is being prepared at this time.
- **Teacher Training Program** - The AIE Program held two Teacher Training Workshops within the last year to train artists, classroom teachers and arts educators on providing professional inservices for schools and districts throughout the state. The AIE program advertises the Inservice program and assists districts in setting up Inservices and Teacher workshops for credit. The recent workshops focused on Native Arts: teachers will learn how to integrate Native Arts into other subject areas, how to effectively invite Native artists into their classrooms and how to teach Native Arts as part of their arts curriculum. The model Inservice format will follow the format developed by the Alaska Arts in Education Alliance which includes a classroom teacher, an artist and an arts educator.
- **Working with Model Sites to create an AIE Blueprint** - The Blueprint will show steps schools and school districts have taken to move towards a high quality sequential arts curricu-

lum. It will outline the mileposts used by teachers, parents and community activists, administrators, arts organizations and their roles. Designed to respond to the constantly asked question, "What can I do to get arts education into our school?", the Blueprint will offer ideas on promoting the arts within the school/community.

- **Cutting Edge Series** - In collaboration with other organizations and educational programs, each year the AIE Program brings two speakers to the state to visit Juneau, Anchorage and Fairbanks to present new "Cutting Edge" information on arts education in relationship to other academic areas or educational concerns.

An optional school in Anchorage is writing curricula based on the Paideia theory of education. The AIE Program will help co-sponsor innovative thinkers to present a program for the school and community. The presentation of new concepts on learning to the state education community is very important because Alaska feels such extreme isolation.

- **The AIE Program's participation at educational conferences and academies.** The state already sponsors several conferences each year and all the principals, superintendents and various curriculum specialists meet for annual meetings. The AIE Program has decided to become an active presenter and participant at these meetings rather than fund or support a separate institute or conference. We intend to do this to emphasize the arts as an academic area along with other subjects and to better reach the educators who attend these meetings.

OF SPECIAL NOTE

"[We are proud of] The collaboration we've achieved throughout the state with the University of Alaska representatives, the other arts organizations, the Alaska Alliance for Arts Education, Very Special Arts Alaska, the various divisions at the Department of Education and the Native corporations and organizations. We are getting excellent response to the work we're accomplishing and believe there is a lot of respect and acknowledgment for our endeavors.

"We are also pleased with the response we've received regarding our research and other attempts to promote the Native Arts in the classroom. It appears that no other groups are attempting similar projects such as Native Arts inservices and institutes."

MISHAPS TO SHARE AND COMMENTS TO THE FIELD

"1) Thinking we could create a long range plan at one or even two meetings. This is an ongoing process and we are learning respect for the process; 2) realizing that it takes three years for a new project/program to catch on and to really assess how successful it appears to be. Too often we scrap a project prior to giving it ample time to sink into the natural cycle; and 3) we've found in Alaska, not to restrict our work in the Department of Education with the 10% Fine Arts Curriculum Specialist. Often the Multicultural, Migrant Education or Youth at Risk program directors are interested and have the funding to make programs happen."

AMERICAN SAMOA

Notes:

American Samoa Council on Art, Culture and Humanities

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Arts In Education Coordinator

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1991-92 RESIDENCY PROGRAM

American Samoa's geographical isolation, small population, third world economy and rising cost of air fare from the mainland to the Territory impose certain limitations on the selection of artists. The basic philosophy of the Arts in Education (AIE) Program, as it relates to residency activities, is to promote the preservation of Samoan traditional art, balanced by an introduction to the arts of the wider world. The AIE Committee makes the final selection of all artists applying to the program; therefore, to maximize the use of funds, applications are also considered from qualified transient artists on yachts visiting the Territory and from spouses of federal government contract employees serving in the Territory. This method accommodates the introduction of arts from the wider world and the utilization of skilled Samoan artists, who are rapidly diminishing in number, for the preservation of the traditional cultural arts. However, the growth of the AIE Program in the Territory's educational system has reached a point where it is necessary to advance the professional excellence by bringing in more off-island artists.

The method of selecting sites has changed. Depending on the residency activity the selection of sites may be made by the AIE Committee; or a SDOE (Samoa Department of Education) coordinator; or the AIE Coordinator after consulting with SDOE Program Specialists.

The Residency Program features:

- The integration of artist in residency activities with the SDOE's three-year teacher's certification program at the ASCC (American Samoa Community College). Three off-island artists will employ the disciplines of dance, drama and visual art to give the student teachers a quality learning experience with professional artists.

- The installation of a **Pilot Dance Program** to introduce the teachers and students of three designated elementary schools to the principles of movement, the vocabulary of movement, the compositional form used to create dance, and the historical/cultural content of dance.
- Secondary artist in residency activities which will require flexibility in planning and implementation as they utilize local artists, native artists and "bonus artists" (transient artists). Most of these residencies are short term or visits and they will include such activities as ceramics, music, storytelling, design arts and Samoan cultural arts.

All of these activities will be videotaped and sent to the schools on the Territory's outlying islands.

AISBEG RELATED ACTIVITIES

The first phase of our Arts in Schools Basic Education Grant for planning is near completion. It involved the development and administration of a survey questionnaire that documented the status of the art disciplines in the Territory's schools and the facilities available in each school which could be used to implement the arts as a basic in SDOE's curriculum. The collected data and recommendations will be printed and given to an advocacy committee, which will bring the information to the attention of the Territory's policy-makers, administrators and the general public. The published final form will contain the compiled results from both activities and will be presented to Samoa's Department of Education and Public Works. The information from this survey and the results of the advocacy committee's efforts will be used to form a plan to ensure the integration of all of the arts into Samoa's educational system.

OF SPECIAL NOTE

"We are very pleased with the Pilot Dance Program that is scheduled to begin in January. It's a first for American Samoa and it is the result of a collaborative effort between the AIE Program, the SDOE's Health and Physical Education Program, the Consortium for Pacific Arts and Cultures and the AIE Coordinator in Hawaii. A great deal of credit for this success goes to the Ririe-Woodbury Dance Company which visited the Territory's schools annually for three years and conducted very informative student workshops, teacher inservice workshops and public performances that unquestionably demonstrated the importance of creative movement/dance as part of the educational experience."

ARIZONA

Notes:

Arizona Commission on the Arts

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1991-92 RESIDENCY PROGRAM

Artists and performing companies are selected by 9 discipline panels of artists and educators. The panels review artistic quality (live audition, slides, manuscript), and then invite top applicants to an interview. Current AIR artists are reviewed using the same process as new applicants. Selected artists are published in the Artist Roster. Each spring the Southwest Arts Conference features the Roster Artist Showcase. This is an integral part of the Scottsdale Festival for the Arts, which draws 30,000 people.

The Residency Program features:

- Arts in Education Conference held each September that brings together more than 600 educators, administrators, parents and artists. Participants learn how to plan successful residencies, examine new ideas for arts programs in their schools, and discuss current issues in arts education. An artist/teacher team develops and leads each workshop. Arts events begin and end the day.
- Roster Artist Retreat, a time for artists to be together without sponsors present. It will begin the new year (Jan. 3-4, 1992), and will include topics such as residency planning, the state's curriculum frameworks, and "survival" skills.
- Mentorships for New Roster Artists - All new artists are required to complete a two-day mentorship with an artist who has been on the Roster. The mentorship includes the on-site planning meeting as well as one full day during the residency.
- Guide for a Successful Residency, a publication developed by an experienced AIR artist and an outside evaluator. It contains two checklists, one for schools and one for artists to use when planning and implementing a residency.
- Afterthoughts - Artists and teachers work together for one or two additional days after the residency is completed to develop instructional strategies that involve the arts.

OTHER SAEG-SUPPORTED ACTIVITIES

- Education Initiatives - Open to schools and organizations, this grant category supports non-residency projects that will help to improve arts education. Examples include professional development for teachers, conferences and curriculum development.
- Arts Walkabout - A "field trip" designed especially for teachers from rural Arizona who have limited access to excellent arts events. They travel to see the arts events and discuss the art forms with an art critic who acts as a travel guide. The trip may also include a visit to one of the K-8 Exemplary Fine Arts sites (below).

RELATED AISBEG ACTIVITIES

- **Directory of Arizona Exemplary Fine Arts Sites, K-8** highlights outstanding programs in arts education. Seven sites were selected for the 1991 directory. The "best of the best" sites were given incentive awards to continue building arts programs in their school. (Administered by Arizona Department of Education.)
- The **Arizona Arts Education Research Institute** is in its initial stages of development. It is a partnership effort being led by the fine arts deans of the three universities, the state superintendent, and the chair of the Arizona Commission on the Arts. A think tank was convened in May 1991 to identify research questions that will improve arts education in Arizona.
- Two **Artist/Teacher Institutes (ATI)** were established this year as a result of a competitive "Request for Proposal" process. The Arizona Sonora Desert Museum will sponsor an institute which explores nature through the sciences and the arts. Arizona State University will host an ATI program where classroom teachers will experience the art forms of dance and drama. (Administered by Arizona Commission on the Arts.)

OF SPECIAL NOTE

"Running a large residency program (185 sites) with evaluation woven throughout the entire structure has been a long-term effort. Each year we look for improvements, and experiment with ideas that will strengthen the trust and respect that teachers and artists have for this program."

REQUEST FOR ADVICE/ADVICE TO THE FIELD

1) Evaluation within the project categories, where each one is different, 2) reaching the more isolated areas through interactive video residencies. Any advice? and 3) locating traditional artists when there is no folklorist on staff.

"Treat yourself to cheesecake at least three times per year. Anyone interested in a new tradition in AIE history - a cheesecake cookoff!!"

ARKANSAS

Notes:

Arkansas Arts Council

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1991-92 RESIDENCY PROGRAM

Artists are reviewed semi-annually for inclusion in the AIE Roster from which sponsors must select their artists. The Fall AIE Orientation for both the artists and the sponsor coordinators provides both parties with an overview of program stipulations. An artist's showcase is included in the conference, offering sponsors a chance to become acquainted with the artists' skills and availability.

The Residency Program features:

- The AIE Advisory Committee, composed of artists, educators, parents and arts administrators which meets quarterly to address pertinent issues, including advocacy.
- A DBAE curriculum development and artist/teacher training program in collaboration with the State Board of Education. This program involves AIE artists, elementary-middle-high school teachers, administrators and university art education faculty throughout the state.

OTHER SAEG-SUPPORTED ACTIVITIES

AIE artists are placed on the **Arts on Tour Roster**, a program independent of the annual grant-panel process. Allowing schools and interested organizations that learn of the AIE program to have access to a short term residency and/or artists for in-service, workshop activities. The Arts on Tour activities are an ideal way to involve diverse audiences and help build bridges that will increase the educating process of all arts.

OF SPECIAL NOTE

"There have been five AIE Coordinators within a six year period. The NEA funding level to our state dropped to the 20th percentile. However, I would like to commend the efforts of the director for insisting on a high state dollar commitment to the AIE program. I would like to send an additional salute to the AIE artists and sponsors for implementing arts programs with less than ideal funds. I would especially like to note that I am extremely proud to say that the vision of the arts being a basic right to all is alive and growing in Arkansas".

COMMENTS TO THE FIELD

"The AIE roster is an invaluable tool to the residency. I'm seeking an effective manner to delete in-active or incompetent artists from the roster."

CALIFORNIA

Notes:

California Arts Council

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1991-92 RESIDENCY PROGRAM

The California Arts Council does not maintain rosters of potential artists or sponsor organizations. Each project is locally designed and locally developed by the artist and the sponsoring organization. Projects are funded which emphasize long-term, in-depth interaction between professional artists and the public through workshops and classes sponsored by schools, non-profit organizations, units of government and tribal councils. Artists commit to 80 hours per month of project time; projects are a minimum of three months and most last from nine to 11 months. An individual artist may be funded for three consecutive years and must then take a year off. Applications are received in three categories: Artists in Schools, Artists in Communities, and Artists Serving Special Constituents. The artists are reviewed by peer panels composed of former artists-in-residence and project coordinators, educators, community artists and arts administrators.

The Residency Program features:

- A wide variety of sponsor organizations such as museums, a poverty law center, state mental hospitals, AIDS support organizations, a battered women's shelter, centers for persons with developmental disabilities, theater companies, churches, correctional facilities, and preschools among others. In 1990-91, of the 194 projects supported by the SAA, less than 40% took place in schools during school hours, less than 40% were sponsored by community organizations, and 25% served special constituents.
- A three-day retreat for all artists-in-residence during which the artists conduct workshops and panels for each other and create collaborative works.

OTHER SAEG SUPPORTED ACTIVITIES

- A percentage of the SAEG funding goes to arts and arts service organizations that subcontract with artists to provide a variety of services to schools, communities, and institutions. Activities include residencies, performances, short-term workshops, inservices, and documentation. Additionally, up to 25% of the grant award may be used for administrative and other purposes (75% must go directly to artists' fees).
- Another small percentage of the SAEG funding goes to a category entitled **Client as Teacher**. In this category, a small amount of non-matching money is given to talented clients (e.g. seniors or persons with AIDS) to share their art expertise with fellow clients.
- The SAA has two videotapes compiled in the last five years which document the Artists in Residence Program as a whole, showing examples of residencies in different types of site settings. These can be made available to other AIE coordinators.

COMMENTS TO THE FIELD

"We believe that one of the strengths of our program is the agency's belief that learning takes place from cradle to grave. This commitment to lifelong learning encourages us to seek out artists and sponsors in a variety of life's settings. We have had or currently have inter-agency programs with the California Department of Corrections, Department of Youth Authority, and Department of Mental Health, in addition to ongoing communication with our Department of Education. As artists and community organizations respond to community need, we have seen increased applications from programs that serve people with AIDS and the homeless, and have been able to respond to that need."

REQUEST FOR ADVICE FROM THE FIELD

Areas in which the SAA would like to improve include services to rural areas, seniors, and Native Americans, both in urban settings and on reservations. Sharing information with other coordinators with experiences in these areas would be helpful.

COLORADO

Notes:

Colorado Council on the Arts and Humanities

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1991-92 RESIDENCY PROGRAM

The Colorado Council's AIR program is contracted to Young Audiences, which handles the selection of all schools and artists. Artists apply in September and are reviewed first on the basis of excellence by panels of artists who have been in the AIR Program. If the artists are not excellent, they are not interviewed. Artists who are interviewed discuss their concept of education and what they can give and gain from the experience as well as how they see studio time as integral to the residency. The Council views studio time as an integral part of the program. Thus, there is a requirement that studio time be an unbroken 50% of the day so that artists can actually do work that is meaningful. Artists remain on the roster for five years or five residencies, whichever comes first.

Schools apply to the program in March. They can request a particular artist. Residencies of longer than one month are given high priority except in extremely small schools. Generally, two-thirds of the applicants are funded. "Demonstration" programs are not funded.

The Residency Program features:

- Great emphasis on the studio portion of the residencies as noted above.
- Occasionally, additional extended residencies funded by private dollars raised by Young Audiences. This year the AIR program is contemplating residencies sponsored by retail establishments related to particular arts disciplines, e.g. a local bookstore supporting a writer-in-residence in a school. The AIR coordinator would assist on these requests even though they will not be publicly funded.

1991-1992 PILOT PROJECT

This fall, the Artists in Residence program plans to implement a pilot

project where a teacher training program would be developed within a residency format. We believe that the residency program in Colorado offers a unique experience of "modeling" the creative process through the professional artist's workshops and more importantly through the artist's studio time. This kind of active learning is not available anywhere else in our state. We also realize the importance of impacting teachers to develop creative learning opportunities for their students in their curriculum. Our pilot will be a residency project with an added element of a multicultural integrationist to work with the teachers throughout the planning of the residency, the residency itself, and the evaluation of the residency, to develop ways that the teachers can extend what the artist is doing with the students and to develop instruction that integrates creative learning into the teacher's curriculum.

RELATED AISBEG ACTIVITIES

The **Arts Education Equity Network (AEEN)** is a strategic project funded for three years by AISBEG. As an energized networking program, AEEN recognizes the importance of local citizen responsibility for positive change in the curriculum. The mission of Arts Education Equity Network is to pair local arts councils with local educators in a focused advocacy training program in nine different types of school districts statewide. These nine districts will in turn pass on their training to a "sister" district in three years; and the various models of action will be made available to the entire state. The four stated goals of AEEN are 1) to provide training in effective community organizing techniques, 2) to provide opportunities for local arts supporters and local education activists to design in partnership an appropriate community arts project, 3) to centralize, synthesize, and disseminate relevant arts advocacy information, and 4) to develop and make available for dissemination a variety of models of arts education advocacy strategies. For more information on this project, contact the Council.

OF SPECIAL NOTE

"We are proud that our AIR program is a good one for artists. We have emphasized the studio portion of the residency, spending a great deal of the mandatory orientation on "Making Studio Time Productive," requiring that a consecutive half of the school day's hours be for studio time and cannot include planning/evaluation for workshops. Artists find this truly exciting, a real gift. We are able to attract superb artists to this program; they see it as sort of a fellowship. Yet, we work hard to ensure that the school 'owns' the studio time, too, and realizes extraordinary educational benefits from it.

"Our AIR Coordinator for Young Audiences was a visual artist in the AIR Program and is very successful at communicating to the schools that the 'guts' of a residency is the studio. Maybe we are lucky that our program is small—30 or fewer residencies—because we can give each situation a great deal of personal attention to ensure that residencies are exciting and productive for schools, kids, parents, and artists."

COMMENTS FOR THE FIELD

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"State arts agencies and SDOEs are there for very different purposes. Our languages, modus operandi, and training tend to be very different. Forging partnerships is not automatic nor easy and everyone can have tendencies toward righteousness. But, working on it is worth it. It's essential. We play complementary roles, and if we can all be clear about these roles, and mutually supportive, wonderful relationships can result - with important outcomes for kids."

CONNECTICUT

Notes:

Connecticut Commission on the Arts

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1991-92 RESIDENCY PROGRAM

The Commission does not maintain a formal artists-in-education roster. The development of arts education programs during the past twenty-five years in Connecticut finds a number of brokers of arts education services who maintain independent rosters. When schools seek artists for residencies or consultancies, the Commission refers the schools or community organizations to these brokers. Schools/community organizations may also identify and select independent artists through an internal peer review process. The Commission convenes a panel to review applications from schools and organizations which are assessed on the quality of the project design. Our method of operation stimulates the placement of trained, high-quality artists in the schools and frees the Commission to become involved in development activities and special projects which would not be possible otherwise given limited staff resources.

The Commission has developed a Master Teaching Artist "roster" of eight culturally-diverse artists who participate in an intensive four-day training session in curriculum development, educational theory and classroom instructional techniques. The Commission schedules a follow-up "reunion" session at mid year to track participants' progress and to provide additional training in a topic selected by the Master Teaching Artists. The sessions have proved enormously productive for most participants and provide schools with access to trained, culturally-diverse artists. We will offer training sessions again this year to bring the "roster" up to about fifteen artists and then shift to a biennial training schedule. Follow-up sessions will continue yearly.

The Residency Program features:

- A project with the CT Humanities Council which features joint residencies by a scholar and an artist in an urban and suburban school. The project has begun to have a significant effect on curriculum design and other schools have asked to participate in a residency consortium. We are attempting to develop

a trans-district model that encourages school districts to consolidate resources to develop residencies cooperatively and overcome the problems of fractionalized districting in Connecticut.

- Planning to develop uniform standards for brokers and the creation of a broker certification program in an effort to work in a more integrated manner with the brokers of arts education services in Connecticut. We hope that this will address the apparent concerns of NEA AIE panelists about the quality and training of brokered artists.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The Commission has just concluded a two year planning process developed with the Connecticut Department of Education. We have issued a task force report which has precipitated major changes in our Arts in Education program. These changes include greater emphasis upon school residencies (or residencies developed in partnership with arts organizations), a major expansion of development projects in schools which utilize professional artists, an intensified attention to the educational impact of artists in the schools beyond the traditional residency, and a decreased matching requirement for schools located in SDOE-designated "priority school districts."

The Commission has begun to assume an active stand in advocacy by assisting in the rebirth of the Connecticut Alliance for Arts Education (which suffered a demise in 1980) in conjunction with the SDOE. The major function of the Alliance will be spearheading the implementation of our task force recommendations.

OF SPECIAL NOTE

"The successful conclusion of the Year of Arts in Education sponsored jointly with the SDOE has not terminated our ever deepening relationship with the Department of Education. In July, 1991, we are jointly sponsoring a Retreat for Superintendents led by Elliot Eisner and featuring lecture/demos by Pilobolus and artists from the Eugene O'Neill Theatre Center in Waterford. Superintendents will be carefully selected to create a balance between the "converted" and those not familiar with the transformative power of incorporating the arts into school curricula. From those superintendents, we will target four superintendent's districts for consideration for establishment of an "A+" arts integrated elementary school. We will also work with the Alliance for Arts Education to develop advocacy programs in some of the targeted superintendent's districts.

"The program has also established a firm linkage with Connecticut's Cultural Heritage Arts (Folk Arts) program. We are working together in identifying and training traditional artists for residencies. We are also cooperating to develop a national conference focusing on the use of traditional artists in the schools in summer, 1992."

DELAWARE

Notes:

Delaware Division of the Arts

Contacts: Nancy Ebert & Peggy Wright, AIE Coordinators
820 N. French Street
Wilmington, DE 19801
(302) 577-3540 FAX (302) 577-3862

1991-92 RESIDENCY PROGRAM

Panels composed of artists, educators and administrators review artists who excel in their art form, have the ability to relate well to students and can serve as a technical resource to the teacher. Artists who are accepted by the Review Panel are included in an AIE Directory which is distributed to teachers and administrators throughout the state. Artists are reviewed and a new directory is printed every two years. Through this program, the Division has been able to identify and work with supportive teachers, administrators and PTA members in 15 of Delaware's 19 school districts. Site selection requirements will be investigated for FY92.

The Residency Program features:

- A workshop day for AIE artists to exchange ideas and discuss strategies for working within the complexities of a school setting.
- Core groups of students who work with the artists at least three times weekly and, where possible, daily.
- A teacher orientation workshop required for each residency including hands-on activities, methods of inter-relating the arts with other curriculum subjects, and suggestions for planning and conducting successful residencies.

OTHER SAEG-SUPPORTED ACTIVITIES

In 1988, the **Model Project Initiative (MPI)** grant was created to develop Delaware's nonprofit arts organizations as educational resources for students and teachers. Projects may be funded if they encourage collaborations among schools, art organizations, teachers, artists and the Division of the Arts; contribute to the cultural literacy of Delaware's students, K-12; promote the arts in the basic school curriculum; and generate new audiences. Each applicant must be a primarily arts-related organization, have a staff in place that is responsible for educational activities, and demonstrate support for the educational project by a board of directors that meets at least quarterly.

RELATED AISBEG ACTIVITIES

The Division of the Arts proposes a two part project: the first, The Educational Analysis (Survey I), will compile data about existing arts education (visual art, music, dance and theatre) policies and practices at the state, district and local levels. Public Feedback (Survey II) will measure public response to arts in education policy questions in a telephone survey. The second part of the project is a statewide arts education conference.

Currently, individual school districts or local schools may not choose to make arts education a priority. We believe that unless the Division of the Arts and its constituent organizations play a role in advancing the arts in education, school students may lack a basic component of their education. For more information about our AISBEG project, contact the Division of the Arts.

One objective of the Division is to encourage student attendance at professional-quality arts events through a ticket subsidy program called **Ticket Sharing**. Beginning in the 1990-91 school year, the Division of the Arts granted ticket sharing funds to arts organizations whose primary function is to present or produce quality arts events, with a curricular relationship, in Delaware.

OF SPECIAL NOTE

"We are particularly proud of the success of the Model Project Initiative program, now in its third year. Five arts organizations received funding for arts education projects for 1991-92 and three, in particular, continue to make great progress in developing and/or expanding their educational programs to Delaware students. These are: 1) **The Delaware Theatre Company** that sponsors a Student Festival Outreach (which includes a classroom visit by a Theatre Company professional, a study guide for the Student Festival Selection, discount tickets for a specifically scheduled matinee performance, and a post-show question-and-answer session with the cast), a one day theatre experience workshop for teachers, as well as the Delaware Theatre Company's Student Playwriting Competition which culminates in student performances at the Theatre; 2) **OperaDelaware's** project that continues to lead to the introduction into the Delaware school system of a new K-12 textbook series for opera/musical theatre. The series, developed under the auspices of Opera America, provides training for a team of teachers by the authors of the textbook series. This team will introduce the textbook to classes at selected schools and will then train others in the use of the materials; and 3) **Possum Point Players**, a rural, downstate theatre company, that continues to work with the Indian River School District to develop a Theatre Arts workshop for teachers and classroom activities for students with the goals of incorporating more theatre arts into the curriculum. Teachers trained in the first two years of the program became the spearhead for theatre activities being incorporated into district curriculum and acting workshops for community members."

COMMENTS TO THE FIELD

"Prior to 1990, our guidelines for schools having an AIE artist included a 10-day minimum residency and an 11th day (four hours) set aside for planning/training workshops with the artist, residency coordinator, teachers and AIE coordinator. This format did not work well due to problems in coordinating teachers' time schedules. In 1990-91 we are requiring the core group teacher(s) to attend an AIE sponsored, day-long orientation workshop described above."

FLORIDA

Notes:

Division of Cultural Affairs

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Arts Consultant

The Capitol

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(904) 487-2980 Fax (904) 922-5259

1991-92 RESIDENCY PROGRAM

The Division of Cultural Affairs provides a statewide roster of artists available for residencies. Organizations which request funds for the residency program are encouraged to utilize the roster. The Division, for the first time, published the 1990-92 statewide roster of artists for the Arts in Education Program. 1991 is the first year artists have been reviewed through the discipline panels. The purpose of the review process is to select professional artists of the highest quality and versatility for the program.

Artist selection is the responsibility of the local site; local review committees interview potential artists, select the artist and negotiate contracts. The Florida Arts Council has recommended a minimum salary of \$19.00 per hour for the residency program. Sites are encouraged to employ an artist full-time for a minimum of two weeks.

The Residency Program features:

- Professional development for artists and teacher/artist collaboration. The Division, in partnership with the Department of Education, has established a goal of providing a summer institute for arts in education beginning in FY 92.
- The **Visiting Artists Program** allows for artists, selected for residencies within the community college system, to also provide services to the pre K-12 arts programs in the public schools. (This program is partially funded by the Department of Education.)
- Residencies in both school and non-school environments.
- County-wide showcases and directories which assist potential sponsors in artist selection.

- Disciplined-based arts education.
- Evaluation.

OTHER SAEG-SUPPORTED ACTIVITIES

Two other funding components are available through the Florida Arts in Education Program: **Arts Education Project Support** and **Special Projects**. Twelve Project Support grants and 8 Special Projects grants were awarded in FY91. Project proposals must meet strict criteria in order to receive funding. These include advancing the arts as part of basic education; focusing on partnerships; integrating arts resources into comprehensive arts program; enhancing the educational process for artists and teachers; providing discipline-based sequential arts curricula; and demonstrating a broad-base of support.

RELATED AISBEG ACTIVITY

Through an AISBEG award, the Division has developed a plan to make the arts basic to pre-K-12 education. A fifty-nine member task force met over the year to develop a plan of action that would ensure long term progress in the goal to make the arts basic. The project, **Arts for a Complete Education (A.C.E.)**, has raised tremendous support in the field and has brought together two communities of professionals in education and the arts that had previously worked separately. The Department of Education, as part of the A.C.E. Plan, will develop, pilot and revise curriculum standards and essential learning outcomes in each of the arts disciplines: music, art, drama and dance. Model curriculum and program materials will also be developed.

The A.C.E. Plan provides for a continuum of strategies for the professional development of teachers, artists involved in education and administrators, starting with recruitment and including preservice and inservice education.

A comprehensive advocacy program to build public, private and legislative support for the arts as part of basic education is an integral part of the A.C.E. plan.

GEORGIA

Notes:

Georgia Council for the Arts

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AIE Program Coordinator

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(404) 493-5780 FAX (404) 493-5633

1991-92 RESIDENCY PROGRAM

Panels of expert artists and arts educators are convened by discipline to screen artist's applications in a two-stage process. First, the panelists meet to discuss resumes and references and to evaluate applicants' support material (books, slides, video or audio tapes). Artists passing this credential review are then invited to a personal interview with the same panelists. The first stage assures the artist's professionalism; the second stage allows the panel to test the artist's communication skills, knowledge of teaching strategies, and reaction to hypothetical situations posed by panelists with previous residency experience. Uniform rating sheets are used for each stage. Artists passing both stages are eligible to interview with site representatives for residencies of any length for the next three years, and are included in the Council's Artists Directory which is distributed to arts councils and schools throughout the state.

The Council does not give grants to sites. Artists are paid directly - either as contractors (short residencies) or as temporary state employees (long residencies) - and handle their supply budget expenses as well. The sites pay the Council a portion of the costs for the service. Therefore, the panel does not review budgets and plans from sites. Rather, the site application stimulates planning and preparation on-site, with the determination of residency awards made on the basis of priorities, i.e. rural sites take precedence over metro sites. The Council works with each site that applies (with requisite space, personnel and matching funds) for a period of several years, after which they are expected to continue on their own - with access to the pool of approved artists. The site match escalates each year until it is possible to "cut out the middle man." Most of the sites do continue to hire artists, are more aware of the need for artists in arts education, and are better equipped to meet the artists' needs after their AIE experience.

The Residency Program features:

- First-year introductory residencies of three weeks after which sites are expected to sponsor 9, 12, or 18-week residencies.
- One day per week (which may be swapped with a week night) introductions of adults - parents, teachers, or other interested community members - to the art forms of the residency.
- Teacher workshops or on-going staff development courses, offered as part of all residencies, to train classroom teachers in basic arts skills; to train arts specialists in new techniques; or to give teachers in other discipline areas new ways to use the arts in their lesson plans.
- Parent/child workshops which not only avoid baby-sitting problems, but also provide a quality time activity which can be continued after the residency.
- Residencies tailored to the needs of the sites.

OF SPECIAL NOTE

"We run our AIE Program so differently from most states (i.e. not giving grants to sites) that we may not share the same concerns; nevertheless, I'd be glad to host a fellow coordinator during our panel or site selection interviews, our orientation conference, or even for an on-site visit in rural Georgia any time during the year. I think our selection and matching process for artists/sites is extremely successful (so do participants), as are our subsequent orientation procedures (rave reviews from artists and sites alike). We develop each site where our program is based as a model site, with frequent contact - even after the site has gone independent. This approach takes a little longer to cover the state than putting countless artists in short-burst visits, but the ripple effect is working to bring in wider and wider participation. We leave behind In-School and Community Coordinators who are trained as liaisons and advocates to assure the best use of and appreciation for the artists in their midst. We have a seal of approval of our DOE arts staff, who are leaders in the field of curriculum development and recognize the value of including artists in the process; and we enjoy the support of a network of local arts councils throughout the state.

"The only drawback to the amount of quality control we exert over our residency program is that the state bureaucracy sometimes overdoes it - in terms of personnel paperwork, for example."

COMMENTS TO THE FIELD

"A new day is dawning in Georgia. We've had a new Executive Director since January, and she (Betsey Weltner) is eager to make education in the arts a higher priority at the GCA. Together with the artists, schools and communities we serve, we plan to take a look at opportunities to improve the AIE program as well as making a-i-e a stronger component of our grantees' operations. I will be calling on my AIE colleagues to explore initiatives which were off-limits before."

GUAM

Notes:

Guam Council on the Arts and Humanities

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AIE Coordinator

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Agana, GU 96910

(671) 477-7413 FAX (671) 477-5651

1991-92 RESIDENCY PROGRAM

Applications are initially pre-screened by the Council staff and AIE Coordinator prior to placement on the eligible AIE listing. This is strictly a procedural system that ensures the applicants' compliance in submitting a complete application packet, as well as a means of acquainting the inexperienced artist about the AIE program and its objectives on a more personal note. The eligibility listing is then forwarded to the AIE panel. The AIE panel reviews the applicant's resume and references, and evaluates their support materials (slides, video and audio tapes, or literary works). Artists passing the credential review are then invited to the GCAHA Board hearing which determines the final selection approval.

The GCAHA does not maintain a roster of potential or selected artists. Each project application is designed and developed by the applying artist or sponsor organization. Due to the funding limitations, artists are asked to commit to a minimum of 15 hours per week of project time; projects range from a period of one to nine months. The artist pool on Guam is very limited. Guam lacks artists in the disciplines of dance, theatre and puppetry. Because of this, two touring artists are brought in each year.

As cultural resources are quite limited within Guam, the AIE residency program is, often times, the only real system by which children, as well as residents, instructors and many others, can actually interact with professional practicing artists, both local and touring. Though limited in terms of exposure by mainland standards, the AIE program is truly the only mechanism by which the local student participant and teacher can broaden their knowledge and understanding about the arts and the creative processes involved within that particular art form by artists themselves. On Guam, the AIE program is an important facet of our SAA programming.

The Residency Program features:

- Inservice workshops conducted by each participating artist for academic subject teachers, administrators or educators which focus on the integrating of arts into the general curriculum and aid teachers in developing and continuing the art form in the classroom.
- Five to seven long-term residencies per year which provide full time employment for up to three consecutive years.
- Residencies in schools that are designed to provide teachers with "hands on" experiences in the classroom.
- Residencies held in a variety of settings, outside of the school setting, which include the Department of Mental Health, Department of Corrections, senior citizen centers, a camp for all children ages 8 and up, and a center for the disabled.
- Residencies are basically designed to fit the needs of the sites.

OTHER SAEG-SUPPORTED ACTIVITIES

The GCAHA also provides support for **Community Artists Residences (CAR)**. CAR differs from the AIR in that the grant application is jointly designed and submitted by the sponsor or site and the artist. This program is basically a six month to one year program. The program provides the opportunity for the artist to work within the schools as well as within the community at large. CAR also encourages inservice workshops.

OF SPECIAL NOTE

"We are pleased with the number of people our AIE program has reached. One of the major strengths of our program is the agency's belief that learning is an everyday process. A major objective was reaching each public school site with a long term-residency. The AIE program has finally reached this goal. We had a few outstanding residencies which were designed by the artists and teachers in developing projects relating to the academic subjects. Due to popularity, the agency will continue residencies."

HAWAII

Notes:

State Foundation on Culture & the Arts

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AIE Coordinator
Department of Education
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Honolulu, HI 96825
(808) 396-2534

1991-92 RESIDENCY PROGRAM

Hawaii's Arts in Education Program is coordinated through the State Department of Education (DOE) instead of the state arts agency. The DOE works with the seven school districts in the state to implement all activities including the local AIE Program entitled **Artists-in-the-Schools** (AITS). School sites are selected by their applying for projects at the district level with the approval of a panel made up of an administrator, teacher, artist and the AITS Coordinator. Funds are allocated based on the quality and scope of the project proposal as well as the matching funds available.

Artists are selected for each site by a panel made up of school personnel (administrator, teacher, sometimes student), artist and the AITS Coordinator. The state office puts out an artists' directory in conjunction with the local Alliance for Arts Education from which preliminary selections can be made.

The Residency Program features:

- Artists combining residency experiences within our new AISBEG planning grant to develop cadres of community resources to become spokespersons for the arts in each school. Our AISBEG planning grant this past year was devoted to prepare middle (junior high) schools intending to participate in the state's school/community based management system in which each school will be determining its own curriculum and program. We feel that it is crucial to have advocates for the arts in each school when it begins the process of self-governance.
- Artist/teacher inservice workshops that will now be offered for university credit during the school year and during the summer instead of small workshops held throughout the year on a no-credit basis.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

In Hawaii, the entire grant amount for AIE supported activities is allocated to artists' residencies in school.

OF SPECIAL NOTE/COMMENTS TO THE FIELD

"Our planned program for 1991-92 is significant in that every school with residencies will provide matching funds in ratio to their ability to pay. Schools are now provided with "priority funds" from the state legislators based on a set amount for each student enrolled. These funds are more and more spent on artists' activities attesting to the schools' awareness of the value of artists as resources. Every school in the entire state knows of Artists-in-the-Schools.

"No mishaps of significance over the past few years - learning from each other through correspondence and at conferences has helped to forestall any major catastrophes."

IDAHO

Notes:

Idaho Commission on the Arts

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Jill Sevy, Education Program Assistant
304 West State Street
Boise, ID 83720
(208) 334-2119 FAX (208) 334-2488

1991-92 RESIDENCY PROGRAM

An artist from any state can submit an application biennially to the Idaho AIE Roster. Preference is given to Idaho artists. All artist applications are reviewed by peer panels composed of arts professionals. Based on this application review, selected applicants are reviewed by a Roster Panel which includes representatives from education, community organizations and the arts in Idaho.

Non-roster artists may participate in a residency provided an application, support material and a professional work sample accompany the sponsor's residency application. In such cases, the artist is reviewed by an artist panel and the education panel.

All education grant applications for residency sites are reviewed and ranked by an educational panel which is composed of representatives from education and the arts. Finally, the Grants Awards Committee of the Commission reviews panel rankings and makes final recommendations to the full Commission.

The Residency and Special Project Programs feature:

- Projects where at least one core group must work with the artist five hours a week or meet daily with the artist. Each site is required to provide at least one inservice or workshop with all the faculty. The artist is required to complete a journal of their own work during their residency studio time.
- A statewide conference for artists, educators and community teams in the summer of 1992 which will be facilitated by the Idaho Alliance for Arts Education. The conference will include arts education planning, orientation, and workshops.
- Regional consultants who assist sites with project planning and evaluation.

OTHER SAEG-SUPPORTED ACTIVITIES

The **Master Teacher Grants** assist Idaho teachers in the development of innovative arts education curriculum such as enhancing integrated teaching of other subjects, acting as an imaginative expansion upon existing curriculum, or presenting a totally new approach.

Special Projects Grants are intended to encourage innovative efforts in arts education by primarily supporting new partnerships between artist, educators and students of all ages. Sponsors may apply for support for residency planning, curriculum development, teacher training, community arts education, or other projects which strengthen or develop arts education activities in Idaho communities. **Worksites** awards are available to Idaho artists working in Idaho's schools or communities. Projects relevant to arts education might include work with a master; release time from employment to develop new work or complete/refine existing work; or travel required to investigate or develop ideas. The emphasis of worksites is the project's impact on the applicant's growth as an artist and as an educator.

RELATED AISBEG ACTIVITIES

AISBEG activities for 1991-92 include: 1) publishing Idaho's **21st Century Plan** developed during statewide planning since 1988 by the Idaho Alliance for Arts Education and the Idaho State Department of Education; 2) convening the first **Arts Congress** including interdisciplinary artists from around the state who will discuss the artist's role in education in schools and communities; 3) supporting the continued growth of the Idaho Alliance for Arts Education through board and staff training; and 4) supporting the development of historical, critical, and aesthetic components to the arts curriculum guidelines at the State Department of Education.

OF SPECIAL NOTE

"**Community Cultures** project has been a Partnership Program between the Lakeview Elementary school's fourth grade teachers and principal in conjunction with the ICA Folk Arts and Arts Education program. In 1989 the Migrant Program of Idaho's Department of Education became interested in including Idaho's migrant population in the project.

"The overall objective of the partnership has been to develop a base of curriculum materials and classroom instruction devoted to recognizing and using community traditions as a focus for investigating local history as part of the social studies fourth grade curriculum. Traditional artists are brought into the classroom to demonstrate and teach while placing their art in broad historical and cultural contexts. Results indicate that two strengths of the program are: 1) the community based involvement of parents, artists and teachers and 2) the legitimation and reinforcement of the self-image of migrant and ethnic students.

"Goals for the Community Cultures Partnership in 1991-92 are: 1) To complete the two part video describing the project and documenting one artistic tradition of the migrant community; 2) to publish documentation of the Lakeview project; 3) to develop a preliminary draft of a Community Cultures manual; and 4) to begin preliminary planning for identifying future sites and designing an institute for 1992 to train community teams to initiate Community Cultures in their communities in 1993."

ILLINOIS

Notes:

Illinois Arts Council

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1991-1992 RESIDENCY PROGRAM

Every two years, artists are selected for inclusion in the residency roster by a review panel comprised of experts from throughout the state. Artists must show strong professional ability as well as a strength in teaching their art form and/or previous residency experience. In addition to new applicants, all roster artists must undergo this application process every two years.

Interested residency sponsors apply to the Illinois Arts Council (IAC) every year for residencies lasting from one week to eight months in the disciplines of dance, folk arts/folklore, literature, music, theater and visual arts. Primary and secondary schools, community organizations and community colleges are eligible to apply. A panel of experts from throughout the state review applications and make funding recommendations. All applicants are encouraged to preplan with the artist who is going to conduct their residency to ensure effective implementation if the residency is funded.

The Residency Program features:

- An annual orientation conference to promote more networking between artists and sponsors and address basic residency procedures, with workshops on the needs of special populations for successful access to AIE residency programs and a general session on advocacy strategies for teachers, parents and artists. The conference addresses both the separate and mutual needs of artists and sponsors in the program.
- Evaluations and final reports by the artists and the sponsoring schools. During last year, the Council streamlined the final report process to assist the IAC staff to effectively interpret improvements in programming.

- Site visits by AIE advisory panelists to increase their knowledge of the residency program and the needs of the schools and artists involved. In the Fall of 1990, a site visit handbook was developed to help direct the IAC panelist during his/her visit to the participating site. The handbook was pilot tested in Spring 1991 prior to the FY 91-92 residency application review. A debriefing of the panelists occurs with the IAC staff after their visits and all panelists share their individual experiences with each other at the advisory panel meetings.
- Regional focus sessions by the AIE staff to enhance networking and information exchange between the IAC and the funded sites. Topics include selected local grantees presenting their projects, brainstorming new concepts for future AIE projects, and introducing new grant guidelines.

OTHER SAEG-SUPPORTED ACTIVITIES

AIE Special Assistance grants are available for schools and AIE organizations who wish to pursue small projects (\$1500 or less). Examples of such an instance include registration fees and travel expenses to attend conferences, seminars or workshops, and expenses incurred by the school or organization to implement workshops in curriculum or staff development.

Over the past six years the IAC, the Illinois State Board of Education and the Illinois Alliance for Arts Education have worked on collaborative efforts in arts education. This working partnership has helped to create a favorable climate in Illinois for major initiatives in the development of statewide arts education projects. Among these are AISBEG projects as well as the development and presentation of **Arts Education Symposia** during the summers of 1988-1991, and the development of the Illinois Summer School for the Arts conducted for talented high school students during the summers of 1990 and 1991.

RELATED AISBEG ACTIVITIES

In its last year of a three year implementation grant, the IAC's AISBEG program, **Arts Resource**, awards grants for collaborative efforts between Illinois artists and school districts in the areas of curriculum and staff development and/or assessment strategies in dance, drama, music and/or visual arts. A longitudinal study of how this AISBEG project participation has impacted participating school districts is currently being completed. Findings from this study will be available in January 1992 to assist local districts in developing new projects for IAC funding.

OF SPECIAL NOTE

"It's encouraging to see how the objectives of the Arts Resource grant can enhance and expand upon teachers' awareness of a specific discipline through the artist residency activities. Celebrating the IAC's 10th year of supporting Artists-in-Education Residencies, a 1991-92 study will be conducted to survey the ways this program has impacted the school/districts who have worked with it. The study will examine what program innovations and attitude changes have resulted from specific experiences with artists in their classrooms."

INDIANA

Notes:

Indiana Arts Commission

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Arts in Education, Program Specialist

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(317) 232-1268

1991-92 RESIDENCY PROGRAM

The Indiana Arts Commission selects artists through a panel process. To foster better planning of artist residencies, the staff has recently changed the application deadline from November to June. Schools will now know who is available before they apply for funding, thus being able to plan around a particular type of artist. Also, the Commission formerly held two separate panel meetings to choose artists; one was composed of artists, the other of educators. During the most recent adjudication, however, the two panels were combined. This reportedly worked much better, as the different mix of professionals complemented each other well. All panel meetings in Indiana are open to the public as well. After artists are chosen, a showcase is held at which the school or other organizations interested in applying for funding can see the performances of the "approved" artists. This helps in facilitating the residency matching process in the Spring.

The Residency Program features:

- An annual AIE Conference which brings together funded sites and the artists they are sponsoring for residencies.

OTHER SAEG-SUPPORTED ACTIVITIES

The most significant undertaking of the 1991-92 residency year is the continuation of the **Regional Initiative** program. In its second year, the Regional Initiative Program has targeted ten underserved Indiana counties. A Regional Initiative coordinator was contracted to work with these counties and the results were very pleasing: this year (FY92) eleven schools applied and were funded for artist residencies (up two since FY91). The Initiative will continue, targeting new counties while also maintaining current sites.

The SAEG also supports educational programs in the Arts Project & Series (APS) category of the SAA.

RELATED AISBEG ACTIVITIES

The AISBEG was used for a "Plan to Plan" study of arts in education around the state. The findings of this study will be used to address arts education needs and to plan new educational programs.

OF SPECIAL NOTE

"The program of which we continue to be most proud is the aforementioned Regional Initiative program. The program will be expanded in the future, and we hope to target all under-funded counties around the state. Regional Initiative schools will go into the regular funding pool after two years. We were able to allocate separate funds for this program as well."

IOWA

Notes:

Iowa Arts Council

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Director of Arts Education

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1991-92 RESIDENCY PROGRAM

Artists apply and are reviewed by a peer panel. Currently, they are reviewed every two years. Sponsors apply annually by February 1 for the following fiscal year. Applications are reviewed by a panel of artists and sponsors. Because the process is so competitive, six annual agency "Grantalk" workshops are held as well as up to six Artists in the Schools/Communities Program (AIS/C) grant-writing workshops to assist sponsors in developing quality applications.

A prescoring process is used with a two-tiered voting system at the panel meetings for the sites. This allows panelists to both recommend funding and prioritize those recommended for funding. Utilization of the HOBIE database allows for computer generated panel and board reports as well as allows for greater ease in providing sponsors with detailed feedback following the review.

The artist review process has recently included an option for the panel to interview the artists. We have found that these interviews are an essential element in the review of artists for the roster.

The Residency Program features:

- Funding incentives, initiated in 1990-91, are offered to encourage new sponsors and residencies of four or more weeks with one artist. The IAC funds the entire artist honoraria for up to 20 new sponsors per year. To encourage more long term residencies, the IAC funds 2/3 instead of 1/2 of the artist's honoraria for residencies utilizing the same artist for four or more weeks.
- The second year of the **Planning Day Assessment** project will be completed in 1991-92. This project is researching the need/benefit of artist on-site planning days prior to the residencies.

- Optional workshops will be offered for artists on such subjects as: youth at-risk, severe and profoundly disabled children, collaborative residencies, integrating residencies with the state standards, development of teacher instructional packets, etc.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The **Presenter Enhancement Program** provides funding to artists serving on the IAC Touring Roster to develop materials to enhance the educational quality of their performances.

The **Area Education Agency Granting Program** provides support to the state's AEAs, which are regional educational service offices serving counties assigned to them by SDOE. Among the AEA's services are on-going inservice opportunities for administrators and teachers. The AEA granting program provides up to \$1,000 per project in matching/project support to encourage inservice or other professional development opportunities in arts education.

Arts for Children At-Risk, a five member pilot group of artists, including as chair one of IAC's veteran residency artists who is an elementary guidance counselor, will assist the IAC with the development of a comprehensive training program and implementation strategies for utilizing residency artists in programs for children at-risk.

OF SPECIAL NOTE

"For over a year, the residency programs of the IAC have been going through a formal evaluation and assessment utilizing an out-of-state consultant. Although this type of in-depth analysis of a program area can be somewhat threatening to the traditions ingrained in an agency division, it has been extremely beneficial and extraordinarily invigorating. Focus groups and constituency input will be utilized in identifying goals and strategies for the artist residency programs including not only the structure of such programs, but the content training and evaluation methods.

"The Professional Development Residency Program has successfully completed two years of pilot and is entering its third year including not only art and music teachers, but initiating drama and dance as well. The program recognizes that improving the quality of the various arts within an individual school is a complex task. It involves the arts teachers, the students, the curricula, administrators, and many other factors. For that reason the PDRP takes place in the local school, addresses the immediate challenges of the local program, and offers one-on-one attention in which local arts teachers can learn, practice, and integrate new strategies or curricular ideas into their programs. Each participating teacher participates in a self-study, program needs assessment, and multiple residencies with the artist/consultant in which program-specific goals are established, met and evaluated. The project, with a participating administrator helps teachers work on 1) effective teaching and/or rehearsal skills, 2) the environment that impacts on the quality of the arts program, or 3) curriculum implementation. The goals, specifically designed for individual programs are aimed at effective, efficient, and artistic making of the arts... those aspects that, when taken together, improve the quality of the creative art for the students, school and community."

KANSAS

Notes:

Kansas Arts Commission

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Arts in Schools Coordinator

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1991-92 RESIDENCY PROGRAM

Artists selected by the various arts panels are asked to come for personal interviews. The interviews are conducted by members of the appropriate arts discipline panels, the state AIE coordinator, the sponsor, and the on-site coordinator for the school or agency involved. Throughout this process, the Kansas Arts Commission (KAC) tries to ensure that the artist and sponsor are compatible.

Through the program, professional artists are placed in elementary and secondary school systems and other cultural and social institutions to enable students and other citizens to be directly involved in the creative arts. Each site has an assigned coordinator to work with the artist. The artist and the on-site coordinator meet prior to and at regular intervals during the residency to discuss scheduling, publicity, goals, teacher preservice and/or inservice workshops, equipment needs, and the artists' studio space. Evaluation is an ongoing process between the artist and the on-site coordinator to assess what has happened and to plan for the future.

The Residency Program features:

- An annual two-day orientation conference that provides the opportunity for artists, sponsors, on-site coordinators, classroom teachers, and SDOE representatives to learn about effective ways to implement and evaluate successful residencies.
- **Mentor/Mentoree Program** to achieve stronger involvement in curriculum, inservice, advocacy, and other planning and development. Mentors are available for both artists and sponsors. Because mentors and mentorees often live in different towns, they are introduced to new ideas in arts education. Mentors may be a site-coordinator, an experienced AIE artist, a principal, a superintendent, the director of an arts council or arts

institution. Mentoring activities include inviting the mentoree to a mentor's workplace during an inservice or preservice activity, meeting to brainstorm or solve problems, or talking regularly about concerns or questions.

- A multi-year residency which supports three nine-month residencies in any arts discipline and is suggested for sponsors interested in long-range planning. Applicants must show evidence of strategic plans which reflect their long-term arts education goals.
- **Arts in Residency Grants** are for two weeks or longer at a single site (a site is one school, not a whole district).
- **Arts in Basic Education Grants** advance the arts as a part of basic education and encourage development of arts curricula, teaching materials, and/or methods of evaluating and measuring student progress in the arts.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

Planning initiatives are encouraged through the awarding of **PEAK** (Planning Education in the Arts in Kansas) grants. These \$2,000 grants help formalize the community planning process and direct efforts usually toward the planning of district wide curriculum in one of the arts. Implementation plans often include the dissemination of evaluative data that has been acquired to date, as well as plans for future workshops to meet developmental needs. For more information, contact the Kansas Arts Commission.

OF SPECIAL NOTE

"We are proud of our Statewide Partners in Arts Education: Maximizing Resources in the '90's that was held April 17-19, 1991 in Hays, Kansas. For a report on the conference, contact the Commission.

"The KAC and the SDE work in collaboration with the Kansas Arts Alliance for Arts Education (KAAE) and Assessable Arts Inc. (AAI) which includes representatives from a majority of the state's Arts Education Associations. Our state policymakers receive all literature and special invitations to attend all conferences and panel meetings. Former legislators have been and are asked to serve on our panels and advisory task force panels."

COMMENTS FOR THE FIELD

"The on-going probing and analysis by those working on the development of the Arts in Education in a state points to the necessity for a continuous dialogue between agencies, organizations, and all arts partners. There must be a clear understanding of what each partner's role is, and a consensus on how to translate that role back to the community. That is as important as, and precedes the development of, curriculum and is sometimes overlooked."

KENTUCKY

Notes:

Kentucky Arts Council

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Director of Arts In Education
31 Fountain Place
Frankfort, KY 40601-1942
(502) 564-3757 FAX (502) 564-3256

1991-92 RESIDENCY PROGRAM

Artists apply (March 1 deadline) for inclusion on the roster of approved residency artists by sending a resume along with an application in which they describe a potential residency. They also include samples of their work (slides, printed materials, audio/video tapes). Each artist's materials are reviewed by two working professionals from his/her discipline.

If the reviewers agree that the artist's work is of outstanding quality, he/she is then interviewed by a panel made up of artists who have worked in the residency program, educators from the Kentucky school systems, administrators from arts organizations and local arts agencies in Kentucky and other states, and a representative from the Arts Council's Civil Rights Committee. This panel is charged with determining the artist's ability to communicate his/her discipline in the residency situation. The interview panel then recommends artists for approval by the Kentucky Arts Council board. The board reviews all of the information and makes the final decisions.

Sponsor applications (April 1 deadline) for residencies are reviewed by a special panel comprised of AIE coordinators from other states, past residency sponsors, out-of-state artists who are familiar with residency programs, a Civil Rights Committee member, and educators who have demonstrated a particular interest and understanding of arts in education. This panel's recommendations go to the Arts Council Board for final approval.

Once an artists is placed on the approved roster, his/her resume is sent to all approved sponsors who have requested a residency in his/her discipline. An interview is arranged with each sponsor, their first choice for an artist, and a representative (usually the AIE coordinator) from the Arts Council to determine if the match will work.

The Residency Program features:

- A mandatory three day orientation program for all sponsors and their selected artists. This provides an opportunity for them to meet with artists and sponsors who are veterans from previous years and to attend workshops covering various aspects of the residency program. There is also an evening for the artists to showcase their talents. Contracts are signed and preliminary residency plans are made.
- Stipends and travel money for visiting artists for all residencies of 12 weeks or longer. Visiting artists are chosen at the resident artist's discretion.
- A retreat for all roster artists providing an opportunity to share "war stories", teaching techniques, student work samples, and to showcase their own work and socialize.

OTHER SAEG-RELATED ACTIVITIES

The **Teachers Incentive Project (TIP)** grants (October 15 deadline) provide for residencies of one to three weeks in length. These projects are developed by individual teachers collaborating with a specific artist to design the residency. The panel process is the same as that for longer AIR programs.

Community Artist Residency (CAR) grant applications (April 1 deadline) are also developed jointly by the sponsor and artist. A 12-month program which may be funded for three or more years, the CAR artists work within the schools as well as within the larger community. As with the AIR programs, inservice workshops are encouraged.

RELATED AISBEG ACTIVITIES

The **Basic Arts Program** (Kentucky's AISBEG Program) will conclude its implementation phase as of September 30, 1991. For the past three years the program has worked with nine model school districts with the goals of assisting them in making the arts a basic part of their educational curriculum. The three focus areas of the program are: 1) Comprehensive arts inservice; 2) Cultural Resource Planning and Implementation; and 3) Curriculum Development. This activity was brought together through district long-range arts program planning.

Several AIE Artists work in the Kentucky Arts Council's Basic Arts Program as arts inservice presenters working with K-8 general classroom teachers to improve their personal and professional comfort levels with arts education. These inservice workshops are based on the Kentucky Arts Basic Skills (curriculum frameworks) in Dance, Drama, Music and Visual Arts.

Other programs and activities in the Basic Arts Program include:

- **Teacher's Choice** - A jointly developed program approved by the Kentucky Department of Education's staff development division and administered by the Kentucky Humanities Council, provides K-12 teachers with a roster of arts and humanities scholars for top-quality, subject matter inservice for professional development or ongoing education. Teachers may design their own inservice day/agenda using the panel approved artists and scholars in the program. The program is free to school districts through a simple application procedure.

- **Higher Education Preservice** - The Basic Arts Program is working with higher education method teachers in music and art and deans of fine arts and education to begin dialogue for improving teacher candidacy programs in regards to certification of general and specialist teachers. We are primarily working with the Kentucky Arts Administrators Association (an organization of higher education fine arts deans and program heads and chairs) to begin dialogue in this area.

OF SPECIAL NOTE

"One joint accomplishment of the Kentucky Arts Council and the Kentucky Alliance for Arts Education (KAAE) was the co-publishing of an annotated bibliography entitled: Building A Case For Arts Education: An Annotated Bibliography of Major Research by John McLaughlin Ed.D. (c1990, KAAE). The monograph proposes an 11-point case statement which speaks to the broader educational goals of all schools. The premises of the bibliography is that the overall educational curriculum of all schools will be better served by including the arts as a basic and fundamental component in the day-to-day activities of all children.

"Work is under way on a quality artist's roster with photographs, biographical data and residency description for each artist, to be completed in July."

LOUISIANA

Notes:

Louisiana Department of Culture, Recreation & Tourism, Division of the Arts

Contacts: Ann Russo, Visual Arts/AIE Coordinator

Dee Davitt Waller, Performing Arts/AIE Coordinator

P.O. Box 44247

Baton Rouge, LA 70804

(504) 342-8180 FAX (504) 342-3207

1991-92 RESIDENCY PROGRAM

Professional artists interested in serving as resident artists (11 + days per site) must be accepted to the Louisiana Artist Roster. Advisory panels in each discipline review applicants based on the criteria of: previous training, education, and experience in the discipline; proven expertise and professionalism as evidenced by samples of work; and ability to function successfully in a residency setting. Artists must submit an application, a sample of work, and three references. Appointments are for a three year period. Roster status is not required of visiting artists (1-10 days per site).

For site selection, schools, school systems, and organizations may apply to the Division's Arts in Education Program for funding consideration. Applicants are reviewed by an advisory panel of professional artists, educators, administrators, and community arts leaders. Final site selections are made by the state arts council based on AIE panel and staff recommendations.

The Residency Program features:

- Annual Arts in Education Conference - Shreveport, LA. Site visits are scheduled within the parish to see residencies in the classrooms and inservice seminars for artists, teachers, and principals.
- Teacher training in discipline-based arts education in Jennings, LA based on follow-up to a teacher training program held in Calcasieu parish. The plan was developed by the parish arts coordinator, director of the area museum, and the local arts council in consultation with the supervisor of art from Calcasieu parish and Carol Edwards, Florida Institute for Art Education. The program will impact classroom teachers and students in grades 2, 3, and 4 in all nine public elementary schools.

- **Beyond Production: A Collaborative Museum Education Experience.** Calcasieu Parish School Board plans to design and implement a new program for art/museum education through collaboration with the Children's Museum of Lake Charles. This will provide teacher training in the areas of aesthetics, criticism, and history, and the development of museum curriculum as a component to the existing DBAE curriculum.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The **Arts In Basic Education** category was established (1991-92) to support planning or programming grants which assist in making the arts basic to the K-12 curriculum in LA schools. Schools, school districts, education cooperatives, institutions of higher learning, arts councils and other non-profit organizations are eligible to apply. Applicants other than schools must prove collaboration or joint sponsorship with elementary or secondary schools. Evaluation criteria includes: the impact of the proposed activity on the school or school system; the degree of broad-based planning; the extent to which a proposal addresses teacher training and curriculum development; the extent to which professional artists are involved in program implementation; and the artist selection process.

Statewide arts in education conferences are held annually in different areas of the state hosted by the local arts agency. For two years, an arts leadership/cultural caucus agenda has been added to the conference to encourage wider participation.

The AISBEG program includes development and/or revision of curriculum guidelines in visual arts, music, dance and theater under the supervision of the Superintendent's Task Force on Arts in Education. Also included are 15 teacher training institutes that will take place at select regional service centers around the state scheduled for June 11-27, 1991.

The **Arts In Education Presenter** category funds quality in-school presentations with significant educational components. This category is intended to defray the costs of booking and touring of in-school performances or exhibitions.

OF SPECIAL NOTE

"Summer Institutes (discussed above) were held throughout the state to train classroom teachers in arts integration and implementation of the revised fine arts survey. Revised curriculum guides in music and visual arts were distributed. Responses were received from 44 different parishes. 408 participants were accepted. 15 workshops were held, six of which were held in universities where the university chairs of art/music acted as host/evaluator. Two out-of-state evaluators were contracted to evaluate the workshops."

COMMENTS TO THE FIELD

"We have experienced difficulty identifying qualified professional artists willing to serve in long term-residencies in isolated or remote communities. We are economically bound to one review period using discipline panels. Consequently, schools or school boards do not always know whether the artists named in the grant application have been accepted to the roster. Ideally, an early review would eliminate this problem."

MAINE

Notes:

Maine Arts Commission

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Augusta, ME 04333
(207) 289-2724 FAX (207) 289-2861 (Tourism Department)

1991-92 RESIDENCY PROGRAM

In 1991-92, 66 artists or artist groups will spend from 10 to 30 days at sites throughout Maine. The Maine Arts Commission's residency program is integrally linked to its Touring Artist Program with approximately one-third of its touring activity focusing on teaching rather than performance. To participate in the residency program, an artist must be listed in Maine's Touring Artists Book, meaning he or she has been juried by a system focusing first on the quality of his or her work and, second, on their ability to communicate to the public. Artists recommended by a similar jury in another state are also eligible. Occasionally, an artist not listed is requested by a site, in which case he or she must be reviewed and approved for participation by a discipline panel.

Sites are reviewed by a panel in the annual grant process. Priority is given to first-time applicants and underserved constituents, art forms and geographical areas. The MAC grants \$100,000 per year to the sites.

The Residency Program features:

- Summer classes for teachers provided by artists-in-residence at the Bates Dance Festival and the Watershed Ceramics Center.
- Summer Artist-in-Residence Orientation Conference (all Touring Artists are invited to attend). This is a day long conference for artists and site coordinators, developed for artists and coordinators to meet, brainstorm, and see what other people are doing. Workshops are offered in planning successful residences, building community support, and demonstrations by model programs. The Maine Touring Arts was planned by a committee of artists and focused on working in the schools; workshops cover such subjects as self-censorship, child abuse and artist responsibility, contract writing, and marketing.

- School-year residencies including curriculum development and Gifted and Talented programs.
- Residencies outside of the school setting for developmentally disabled adults and for inmates at the Maine Correctional Center.

OTHER SAEG-SUPPORTED ACTIVITIES

The Maine Arts Commission supports seven arts service organizations which provide newsletters, conferences, workshops, and professional opportunities for artists. Among these are: The Maine Alliance for Arts Education; Very Special Arts, Maine; the Maine Publishers and Writers Alliance; the Maine Crafts Association; the Union of Maine Visual Artists; and the Maine Arts Sponsors Association.

RELATED AISBEG ACTIVITIES

Maine's AISBEG activities are part of the Arts in Education program. Through competitive Special Projects grants, such activities as professional development workshops for teachers and collaborations between schools and cultural institutions are funded. MAC also co-sponsors with the Department of Education and the Maine Alliance for Arts Education curriculum development planning, implementation and dissemination in addition to informational arts education conferences and a journal.

1991: The Year of Advocacy - Maine is experiencing an economic recession. School budgets have been cut drastically (a recent newspaper article estimated that 400 teachers will lose their jobs, out of a total of 16,000), and a bill was introduced to the Legislature which would weaken the Fine Arts requirement. The Maine Arts Commission testified before the Education Committee in favor of the Fine Arts as part of the basic curriculum and against any weakening of the School Reform Act mandates. We are happy to report that our advocacy efforts worked. We also look forward to a closer relationship with the Legislature's Education Committee.

Because of financial uncertainty at the time of our Artist in Residence grant deadline, schools submitted fewer requests. We decided to open a second round after school budgets were voted. The response shows that many fine arts and gifted and talented programs are still alive.

OF SPECIAL NOTE

"We're proud that Maine recognizes that education in the arts does not end with grade 12. (We have) a writer and publisher in residence guiding developmentally disabled adults toward their own publication. This site has a long history of resident poets, papermakers, painters, weavers, filmmakers, and many of the "clients" exhibit and sell their work. This is a place where art is considered a serious career option."

Several publications are available if interested.

MARYLAND

Notes:

Maryland State Arts Council

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(301) 333-8232 FAX (301) 333-1062

1991-92 RESIDENCY PROGRAM

Artists' applications are reviewed by AIE panelists expert in the applicants' respective disciplines. There are three panelists for each of three categories: poetry, visual arts, and performing arts. Eligible artists are listed in the AIE Artists' Roster which is revised annually. In addition, the artists' files are made available to school representatives who select candidates. Interviews are done at the school site, with assistance from the AIE Program staff.

School sites are selected by an AIE Panel subcommittee following a review of applications. AIE staff facilitates the file review process and on-site interviews until a satisfactory candidate is identified to fulfill the schools' needs.

An annual Artist-Teacher conference is held early in September to facilitate exchange between school personnel, artists, AIE staff and panelists.

The Residency Program features:

- An intensive involvement of teachers in preservice activities, especially in concept development of the project and artist selection, which is critical to the initiation of the residency. Several regional meetings for these purposes are scheduled in addition to customary meetings with administrators and on-site orientation sessions.
- Technical assistance, by AIE program staff, to local (county level) agencies in carrying out projects funded in addition to AIE residencies by the Community Arts Development (CAD/AIE) Program. The CAD/AIE projects assure the delivery of AIE services to each of the 23 counties in the state, and support the arts education advocacy on the local level.

- Arts infusion into academic subjects which is gaining importance in our residency programs as well as an inservice plan which is being developed for classroom teachers next year. We also continue to expand our successful programs for people with disabilities and persons who are institutionalized, such as a folk music residency at the School for the Deaf, programs involving high school students on a one-to-one basis with blind and emotionally disturbed elementary school children in performing arts and other cooperative projects with Very Special Arts Maryland, Inc.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

AIE Visiting Performers Program assists school performances by musicians, dancers, storytellers, mimes, and other performing artists and companies statewide. Cooperation with other agencies and organizations (such as Young Audiences, Maryland Chapter; Very Special Arts Maryland; School Concerts Committee of Harford County, etc.) and a network of showcases and in-school monitors allow us to keep track of artistically and educationally worthwhile productions.

OF SPECIAL NOTE

"We are glad ("proud" is too strong a word) that we can plan, at this time of financial constriction, a program undiminished in scope and quality. Arts education advocacy, teacher inservice workshops and artist/staff development activities are foremost in our plans, and we trust that we will be able to carry them out."

MISHAPS TO SHARE AND ADVICE TO THE FIELD

"Two categories of "mishaps" had to be faced this year: sudden shifts and disappearance of funds for planned programs and the unexpected disappearance of administrative support in two or three schools half-way through an otherwise well-planned and successful residency. The former was a part of a larger problem of general economy; the latter was either a consequence of the former, or the result of personnel changes in the school. In all cases, utmost flexibility was needed to resolve the crises. Advice to the field: Think on your feet and don't give up!"

MASSACHUSETTS

Notes:

Massachusetts Cultural Council

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Education Coordinator

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Boston, MA 02116
(617) 727-3668 FAX (617) 727-0044

1991-92 RESIDENCY PROGRAM

Sites are chosen by a panel of educators and artists based on the degree to which they are schools with: 1) limited financial resources; 2) a high percentage of students of color; and 3) limited access to cultural resources. We encourage artists to work within their own cultural heritage to expose students and teachers to an ethnic culture not prominent in their school, to celebrate a prominent culture in the school community and to introduce students to experimental art forms.

The over 250 participating artists and arts groups have been reviewed by a panel of peers to assure the quality of their artistic and educational work in schools.

Fiscal constraints in schools have severely limited the funding available to support long-term residencies, so we now include a shorter program of 3-15 days. This program flexibility has been positively received by the schools and artists alike, and careful program planning assures these shorter projects are of real benefit.

The Residency Program features:

- A statewide conference for arts education professionals and volunteers from schools and cultural institutions to highlight and share model programs.
- **ArtPartnerships**, 3-4 year projects which link schools, cultural institutions and individual artists to develop an arts-infused curriculum designed for the school or school system.
- Summer professional development workshops for teachers and artists.
- A mid-winter reunion weekend bringing together alumni of our summer training workshops to provide revitalization and opportunities for program planning.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The **Curriculum Development/Outreach Project Category** provides funds to cultural organizations and institutions to work with schools on developing and integrating the arts into curriculum areas. These projects range from 3 months to a year and work with a specific grade level.

PASS (Performing Arts Student Series) funding program where the Council provides up to \$5.00 for a student to attend a performance at a performing arts institution. The funds can be used to cover the cost of the ticket and provide assistance with transportation.

Through the **Reduced Admissions Grant Category**, arts, humanities, and science museums and organizations can apply for funds to subsidize the cost of bringing students to their institution. As with the PASS program the Council provides up to \$5.00 per student to cover the cost of admission or provide assistance with transportation.

The Council is developing an **Artist In the Community** program where we will offer arts education projects/residencies in non-traditional learning environments that will focus on special populations such as children's homes, correctional centers and special schools/programs.

OF SPECIAL NOTE

"The Council is initiating a **Career Development Internship** program to provide opportunities for youth from underserved communities to work as interns in cultural organizations around the state. Through this program we hope to improve access for underserved youth to professional opportunities in the cultural arena; create rewarding partnerships with cultural institutions and advance the development of a labor pool of qualified potential managers from underserved communities. The program will be implemented through a series of partnerships between the Council and 5-8 community service agencies around the state."

ADVICE TO THE FIELD

"The Council is celebrating its 25th anniversary in August, 1991. We are very proud, especially after the last three years of struggling to remain in existence, that we have been able to offer exciting, innovative, and quality programs throughout the state. Flexibility has been key in our meeting the needs of the field during this time, however, equally important has been the involvement of the artists, schools, and cultural organizations and institutions in redesigning our programs."

MICHIGAN

Notes:

Michigan Council for the Arts

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Program Coordinator for Arts in Education

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Detroit, MI 48226

(313) 256-3717 FAX (313) 256-3781

1991-92 RESIDENCY PROGRAM

Michigan has residencies for dance, folk art, film/video, music, architecture/environmental arts, jazz, literature, theater and visual arts/crafts. Artist selection varies by discipline. In visual arts/crafts, film/video and literature, artists are juried at least every two years and a roster is maintained by program staff for use by interested applicants. In all other media, artists are juried by an ad-hoc peer review committee on an as needed basis.

Sites must be K-12 public or private schools or school districts. They submit applications annually that are reviewed by an arts education advisory panel for compliance with guidelines. Since applicants are reviewed by a standing panel, there is continuity to the program, and since most of the grants budget is appropriated for long-term residencies, it allows for planning and curricular impact.

The Residency Program features:

- 15 to 20 long-term residencies per year which provide full-time employment for artists for up to four consecutive years in the same school district.
- Additional funding for first-year residency sites which provides for a consultant (a veteran artist-in-residence).
- For subsequent years' residencies, grant monies available for visiting artists selected by the school personnel and the resident artist in a particular skill or technique related to the discipline of the residency.
- In literature only, a short-term residency component where schools can apply for a writer to work in the schools and community from three to 10 days.

OTHER SAEG-SUPPORTED ACTIVITIES

Michigan also offers a program called "Arts in Education" for which any non-profit can apply. The request ceiling is \$25,000 for projects up to one year's length. Grant funds must be matched one-to-one with a minimum cash match of 25 cents per dollar granted. Some grant funds can be expended on non-artist fees such as travel, materials, etc. Activities, which center around artists' involvement in the learning process, are not limited to a residency and have included artist-assisted curriculum development, workshops for pre-schoolers, performance of a performing arts troupe of both disabled and non-disabled children and a summer literary camp for underprivileged children.

In 1991-92, funded activities will include: the redesign of the gifted and talented curriculum in the visual arts for the largest school district in the state; a year-long program in "Special Arts" culminating in a region-wide festival; training for elementary aged students in the special techniques associated with an African-American drum and marching corps; and a community-based group of volunteers and artists who recycle discarded materials from businesses into kits for youngsters to make their own creations.

RELATED AISBEG ACTIVITIES

The **Community-Based Leadership Training Program**, which is conducted by Michigan's Alliance for Arts Education using AISBEG support, is grooming school districts to develop strategic plans for the arts. These districts are briefed on the SAA's granting programs and use these funds to implement their plans. The advocacy component of the AISBEG program will result in a speakers' bureau available to local districts. An Artist-Teacher Institute was held in the summer of 1991, and will be continued in the summer of 1992. This Institute features video projects created by teams of classroom teachers and art specialists under the mentorship of professional artists.

OF SPECIAL NOTE

"Our residency program provides intense yet long-term artistic experiences for the children. The three-year residencies in dance and theater have revolutionized the teaching of arts in some school districts. Since these media are not constrained by pedagogy, much experimentation has led to engaging students in various art forms in the same activity. In a dance residency, visual arts students sketched rehearsals, photography students created head shots of the student company for the lobby for opening night, which also featured an exhibit of sculptures of dancers inspired by the choreography. The core students for the dance residency were drama students who brought a very special theatricality to the medium. The result was the first three years of intensive dance programming which will result in the inclusion of dance in the permanent curriculum of the district.

"Another project provides arts instruction for maximum security prisoners who are confined 23 hours per day in a 8 x 10 foot space. Part of the instruction is done in person and part via video monitor. In a pilot of the program during the current year, there was a direct correlation drawn between the introduction of arts instruction and the significant decrease in violent incidences in the facility."

MINNESOTA

Notes:

Minnesota State Arts Board

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AIE Program Associate

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1991-92 RESIDENCY PROGRAM

Minnesota has two different grant programs which focus on residency activity: School Support and Organizational Support. The **School Support** program grants money to schools to bring individual artists into their schools from 5 to 90 days. Schools select artists, juried by the State Arts Board, to provide residencies from a Roster book. The artists approved to be on the roster undergo a rigorous application process every two years which evaluates their artistic quality and teaching ability. After a school site has selected an artist, it prepares a residency plan including certain criteria and then submits a grant application to meet the annual Spring deadline.

The **Organizational Support** program grants money to organizations of all arts disciplines that provide residency programs in order to reduce the cost of a residency to a school.

Applications for both programs are reviewed by board-approved panels of educators, artists and administrators with expertise in Arts Education. The number of applications funded each year depends upon available funding levels.

Currently we are exploring the possibility of hosting a showcase conference in the Fall which will allow teachers from around the state to meet the artists and see their work firsthand. The conference would also have a component for artists to discuss current issues, gain skills and revitalize their commitment to arts education.

In addition to this annual event, all 59 roster artists participate in two to three informal one-day workshops throughout the year which focus on residency issues and training. We also include artists in our **Comprehensive Arts Planning Program (CAPP)** conferences, the **Arts Curriculum Expertise (ACE)** program and during regional technical assistance workshops.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The ACE program is coordinated by the State Arts Board and the Department of Education. This is a three-year pilot program focusing on curriculum which is seen as the second step to CAPP. Twenty selected school districts across the state are given a grant each year over a three-year period to write or revise their current curriculum materials in music, visual arts and dance incorporating the new state model learner outcome documents. The grant award covers the cost of sending two educators to a week-long conference on curriculum development in either music, visual arts or dance and for paying a team comprised of an artist and curriculum consultant to make three follow-up site visits to each of the participating schools over the course of the year.

OF SPECIAL NOTE

"I am most excited by the plans underway for the ACE program in dance because dance is such an underserved area in school curriculum. I am also quite pleased with the activities of our partner agencies: the Minnesota Center for Arts Education, the Department of Education and the Minnesota Alliance for Arts Education. In addition to moving CAPP V (the ninth year of CAPP), the Partners have also been active in advocating for a [high school] graduation requirement in the arts, pre-k arts projects, AIE teacher training in leadership skills and the extensive Dance Initiative program."

MISSISSIPPI

Notes:

Mississippi Arts Commission

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1991-92 RESIDENCY PROGRAM

The Mississippi Arts Commission's AIE Demonstration Program expands on the residency program concept to support inservice training of educators, school boards, parents, and community leaders. In addition, the Commission supports a modified residency category which focuses on the teacher. The overall program objectives are to develop a broad base of support for basic arts education and to enhance the quality and scope of arts education in the schools.

Artist-practitioners, including professional artists and arts education specialists, may apply to the Mississippi Arts Commission for approval as "arts demonstrators." Applications and work samples are evaluated by the Demonstration Program panel.

This panel includes five to ten educators and artists with experience in schools. The panelists are selected so that expertise in each of the five basic disciplines (dance, music, theater, visual art and creative writing) is brought to the evaluation process.

Final approval of an "arts demonstrator" is contingent on participation in a one-day session on how to provide inservice training for the Demonstration Program target groups (teachers, parents, school board members etc.).

Sites are also selected on the basis of application to the Commission. Applications are evaluated by the Demonstration Program panel. Selected sites must send their project coordinators to an annual program orientation, which is held in July.

The AIE Demonstration Program features:

- "Hands-on" demonstrations illustrating the value of the arts to development of the cognitive skills essential to academic achievement;
- Staff development workshops to help educators master skills needed to teach curricular learning objectives in the arts or other subjects;
- Residencies in schools designed to provide a teacher or group of teachers with "hands-on" staff development training in the classroom.

OTHER SAEG-SUPPORTED ACTIVITIES

The SAEG in Mississippi also supports an **AIE Special Projects** program that funds projects designed to advance basic arts education through advocacy, curriculum development, teaching methods and materials development, and program evaluation and measurement.

AISBEG-RELATED ACTIVITIES

The report of the AISBEG-supported "Task Force on Arts, Education, and the Quality of Life" will be published and disseminated in 1991-92. The means of disseminating the report will include a statewide symposium and a self-mailer summarizing the report.

OF SPECIAL NOTE

The report of the Task Force will present recommendations for improving arts education in the state, based on information gathered through:

- an interpretive analysis of a 1990 survey of principals, co-sponsored by the SDOE and the Arts Commission;
- a research report documenting ties between the arts, economic development, and the quality of life, especially in rural areas; and
- a consensus on goals and objectives for arts education, developed through focus meetings around the state.

MISSOURI

Missouri Arts Council

c/o Missouri Arts Education Task Force

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1991-92 RESIDENCY PROGRAM

Missouri's Arts in Education Residency program is now administered through the **Missouri Arts Education Task Force**. This move will allow greater coordination of the residency program with Missouri's arts as a basic efforts. Residencies will cultivate broader arts as a basic planning. **Arts as a Basic Program** sites will incorporate residencies into the district's comprehensive arts education program.

The Missouri Arts Council's (MAC) Arts in Education Residency Program employs a very thorough artist selection process. Each artist's application and support materials are reviewed for artistic quality by two peer evaluators who recommend artist inclusion on the roster. Upon receiving one or more positive recommendations, the artist is interviewed by the Artist Selection Panel who considers artistic expertise, residency content, and knowledge of the education system. The panel is composed of artists, residency sponsors, Task Force Steering Committee members, and Task Force Staff.

Residency sponsors apply for a specific artist(s) and identify residency goals and objectives. The Program coordinator works with the applicant to prepare the residency budget and request. The residency site selection process involves an advisory panel with composition similar to the Artist Selection Panel. All panel recommendations are subject to final authorization by the Missouri Arts Council.

The residency program fosters community involvement in school residencies, as well as community-based residencies. In addition, residency sponsors are encouraged to make teacher inservice with the artist an integral component of their residency. Several residencies involve teachers as the main target group resulting in ongoing arts experiences for their students.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The **Missouri Arts Education Task Force** is a statewide body sponsored by the MAC and the Department of Elementary and Secondary Education (DESE). Its primary goal is to make the arts an essential part of the education of all Missourians. The Task Force consists of arts education specialists, teachers, artists, superintendents, principals, legislators, arts administrators, representatives from higher education and statewide education associations, and concerned citizens. In its final report, the Task Force outlines three goals for making the arts a basic part of the education process: 1) to activate a state-level agenda that supports arts education at the community and local levels, 2) to create a statewide program to assist in the development of district-wide, comprehensive arts education programs, and 3) to develop arts education at the post-secondary education level.

The **Arts as a Basic Program (ABP)** establishes a means to achieve Goal Two. The program is designed to develop comprehensive arts education programs at the local school district level throughout the state. The program has two goals: 1) to enable school districts to implement a locally-designed arts education program, and 2) to mobilize community interests in support of arts education. The ABP assists in the advocacy, planning, implementation and evaluation of district-wide programs. Some key elements of the Arts as a Basic Program include: 1) an ABP facilitator who works with the district/community; 2) a comprehensive plan encompassing the Task Force "Core Principles" emphasizing district-wide implementation; 3) strong community involvement in planning, advocacy, and curriculum enrichment; and 4) a selection process combining an open application process and a targeting process to encourage non-motivated school districts to participate. A copy of the Task Force Final Report is available.

OF SPECIAL NOTE

"Many residencies possess exciting elements. A new sponsor, Visitation School Parent Teacher Organization, worked with language artist, Susan Clymer, to design a wonderful residency involving parents, teachers, and students. The teachers are the primary target group who will work with the artist to develop their own creative writing skills as well as their students'. Each class will participate as exposure groups with the 6-8th grade classes receiving in-depth involvement with the artist. Parents will experience a creative writing session with the artists, as well. Adult mentors, such as the editor of the Kansas City Star, will work with students in target groups. Select older students also act as mentors for younger students involved in creative writing. A corporate sponsor will fund an anthology of the students' works. Everyone is brimming with anticipation and can't wait to see their plans in operation."

COMMENTS TO THE FIELD

"Successful residencies stem from strong planning meetings. Key teachers, administrators, and community members must be involved in the residency plan to develop ownership and ensure the residency's success."

MONTANA

Notes:

Montana Arts Council

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1991-92 RESIDENCY PROGRAM

Artists are selected in an annual review of applications by peer panels (dance, music, theater, visual arts and crafts, media, and creative writing). Artists submit a three-page application form which includes work preferences, philosophy, possible workshop ideas, a resume, three letters of recommendation and work samples. Local panels select artists for each residency often through a telephone interview process. Because of the distances involved and the associated costs, neither in-person interviews nor "booking conferences" are conducted as done in some other states. The program has a two-year cycle for artist selection.

Sponsors are selected through monthly review of applications by a six-member panel (accomplished via teleconference). Sponsors submit a three-page application form which includes relation of residency to the curriculum; proposed schedule, goals, organization, community and/or inservice activities; and additional information for longer residencies. The panel accepts, rejects (encouraging reapplication) or accepts with contingencies.

Montana's program maintains that it is important to support in-state artists AND to bring different viewpoints to Montana through out-of-state artists. It has an informal reciprocal agreement for use of artists from Wyoming, North Dakota, South Dakota and Nebraska.

The Residency Program features:

- **Special Projects** grants which are available for up to half of the cost of projects having clear effects on arts education and directly involving artists. These applications are also reviewed by the sponsor application panel via teleconference. Projects vary broadly depending on the current level of arts education in the sponsor's community or area. This Special Projects portion of the residency program will continue in its second year to sponsor a variety of arts and education projects throughout the state.

OTHER SAEG-SUPPORTED ACTIVITIES

- Development of curriculum guides for dance, music, and theater in cooperation with the Montana Office of Public Instruction (OPI).
- With OPI and the Montana AAE, the Arts Council will distribute and discuss with local groups the **Comprehensive Montana Arts Education Plan** (developed jointly through a three-year process).
- A third annual arts education workshop for school teachers and administrators in rural districts stressing creative activities in all the arts.

In 1990-91, the Montana Arts Council (MAC) sponsored its third Cultural Congress, at which arts education was a topic of one of the special break-out sessions designed to focus the attention of the arts community of the state on timely issues. The next session will occur in September of '92 or '93 (not yet determined).

The program also helps to support "services to education," which includes the Council's participation in many programs and projects throughout the state. Although this is an active role, it does not include funding for the projects. One of the most exciting projects in this area of the Council's involvement is the new Master's Degree in Interdisciplinary Arts Education at the University of Montana. The program promises new avenues for arts educators both in terms of their teaching and of their creating and thinking.

RELATED AISBEG ACTIVITIES

In its first year of AISBEG funding, the MAC plans to assist three pilot sites in planning for and implementing basic curricula in all of the arts as well as integrating the arts into other subjects and activities of a school district.

OF SPECIAL NOTE

"During the 1991-92 school year, three exciting residency models will begin. These include: 1) A six-county consortium from the very rural southeastern part of the state which hopes to use a full-time artist-in-residence for the entire school year. This is an area that has sparse and uneven arts education; 2) Five or six low-power television stations working with artists-in-residence and local schools or community groups to develop locally produced and directed programming for broadcast; and 3) Two artists-in-residence working with several school sites on a computer/video interactive project that teaches students how to work creatively with technology, to work together in groups, and to communicate with students across the state.

As occurred last year, a superintendent in our state was so impressed by the artists-in-residence program that he is continuing his sponsorship of a full-year creative writing residency in 1991-92. Incidentally, his district will cover the full costs for the residency, but wishes to run it through the Montana Arts Council program!"

NEBRASKA

Notes:

Nebraska Arts Council

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1991-92 RESIDENCY PROGRAM

Artists apply to the Nebraska Arts Council (NAC) in one of three applicant categories: master, associate and new. These artists are reviewed by peer panels that assess the quality of the work of each artist, the proven ability of the artist to communicate effectively in a residency situation and the continuing level of each artist's experience in the **Artists-In-Schools/Communities (AIS/C)** program.

"Master" applicants have a proven history of at least five weeks of successful AIS/C residency experience and are reviewed every two years for evidence of continued artistic development. "Associate" applicants have less than five weeks of successful AIS/C residency experience and are reviewed annually to insure artistic development and continued commitment. "New" applicants appear before the review panel for an audition/interview and submit an extensive application package including resume, possible residency outline, and support materials. Six review panels, categorized by arts discipline, review artist applications to determine artist eligibility.

Residency sites are selected by the NAC's Arts in Education (AIE) Grant Panel. This panel reviews applications submitted at two deadlines (3/1 and 10/1) by potential sponsors of residencies and other AIE programs. Sites are selected based on evidence of effective planning, thoroughness of the application and the quality of the proposed residency. Specific criteria for evaluation includes goals and objectives, impact on the curricula, and specific NAC residency requirements including identification of a target group and a teacher inservice component. Once a site has been selected for funding, the residency sponsor works with the NAC to select an appropriate artist. First-time sponsors and artists conducting their first residencies receive site visits from NAC staff and members of the AIE grant review panel. Written evaluations follow these site visits to assist panels with future site and artist selection.

The Residency Program features:

- An arts in education conference is planned bringing together artists, art educators and others interested in arts education. The weekend conference scheduled for Fall, 1991 is sponsored in conjunction with Nebraska Alliance for Arts Education. The planned sessions include: arts education advocacy, artist and teacher collaborations, and multicultural education.
- A series of workshops are also planned for educational service units (ESU) during the year. ESUs are regional divisions of the Nebraska Department of Education that provide staff development and other services to school districts throughout the state. At these workshops, NAC staff will discuss ways in which AIE programs can be used as tools to interface with established or new arts curricula.
- Through a joint venture between the NAC and the Omaha Community Playhouse, the Nebraska Theatre Caravan (NTC) brings professional performances of the classics and accompanying educational materials to Nebraska citizens. The NTC has designed a sequential approach to live performances and workshop experiences for K-12 students which are offered through a NAC company residency.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

Currently in its pilot-year, the NAC's Arts as Basic in the Curriculum/Community (ABC) program was created to make arts a basic part of lifelong learning. It is designed to provide schools and community-based organizations with the flexibility to plan and/or implement their goals in arts education. The goal of the program is to support projects which emphasize partnerships among educational and nonprofit organizations, and integrate the arts into the basic curriculum of a community or school district. This program funded ten sites in 1990-91 and will become a statewide program in 1991-92.

The NAC, in collaboration with a coalition of social service agencies under the umbrella of the Church of the Resurrection (an inner-city congregation) and Metro Arts Council (Omaha's local arts council), sponsors an arts education program targeted to at-risk African-American youth entitled **Soul Fire**. This program literally "sets souls on fire" as it generates enthusiasm for the arts through multidisciplinary arts activities. Components of this project include training/professional development for minority artists and project evaluation to determine changes in attitudes and transfer of skills among participants. **Soul Fire** demonstrates a successful attempt at a community level approach to reduce self-destructive behavior by enhancement of self-esteem in African-American youth at risk. The instructional and philosophical underpinning of the project is the artist team teaching approach which integrates the study of various art disciplines, ethnic (folk) history and life management skills.

OF SPECIAL NOTE

"In 1991-92 the ABC grant category will expand to become a statewide program. An example of an ABC pilot site grant project funded in 1990-91 was a curriculum writing project and a Hispanic celebration of the arts in the Grand Island School District. Grand Island is the third largest city in Nebraska with a population of 37,781. The Hispanic community is the largest single ethnic minority in the city. The economy is based on transportation and agricultural related businesses. The project was developed in two stages. During the first phase Grand Island elementary classroom teachers wrote new curricula integrating the arts into the study of Hispanic culture at the sixth-grade level. The second phase was "Festival Mexicana" which culminated in a performance and visual art exhibit by the students of the rich Hispanic artistic traditions.

"The Nebraska Arts Council and the State Board of Education (SBE) are working in collaboration to address needs of arts education for the entire state of Nebraska. In 1987 the **Nebraska Arts Council/State Board of Education Joint Arts In Education Planning Committee** was created. The purpose of the standing committee is to plan comprehensively for, and encourage implementation of, excellent sequential arts education in elementary and secondary schools and to ensure that the arts education efforts of both the NAC and SBE are coordinated. In light of the increased activity created by the NAC's AISBEG Implementation grant and the SBE's grant from the Getty Center for Arts Education, this committee will play an increasingly important role. As the NAC and SBE work to insure coordinated efforts, this committee will recommend and prioritize programs to meet the changing demands and needs of arts education in Nebraska."

COMMENTS FOR THE FIELD

"Artists who have been traditionally involved only in SAEG sponsored activities (such as residencies) are now participating in the design and implementation of innovative AIE programs made possible through AISBEG Implementation grants. The NAC has recently assembled its collaborators to reevaluate, plan and chart a course for future action (see above). A major issue that has emerged in these recent task forces is the need for more integration of practicing artists into the arts education curriculum. Toward this end, AIS/C artists are involved in the Nebraska Department of Education's statewide consortium for discipline-based arts education as well as other teacher/artist collaborations. The AIE programs of the NAC have a long-standing tradition of excellence, and are considered a major resource to educators and community leaders throughout our state. The AISBEG and SAEG grants have made it possible for Nebraska's artists and educators to meet the challenge of making the arts basic in Nebraska."

NEVADA

Notes:

Nevada State Council on the Arts

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1991-92 RESIDENCY PROGRAM

Artists are selected biennially by peer panels of professional artists. Visual Arts, which accounts for 50% of all applications, and literature have their own panels. Applications in the performing arts (dance, music, theater) are reviewed by a multidisciplinary panel. Applications number between 250 and 350 total. Each panel is chaired by a Council member. Panel priority is given to the quality of the applicant's work and contemporary professional artists with clearly articulated proposed residency activities.

The panel also reviews current program sites and those requesting residencies for the next year. Artists and sites are paired by the AIE Coordinator in consultation with the Council's AIE committee and agency fiscal analyst. Panelists are made up of a balance of the AIR program and non-program artists and in-state and out-of-state artists.

The Residency Program features:

- School residencies - Primarily K-12 but residencies will also occur at both of the state's University campuses and at one of the state's community colleges; residencies will also be conducted in conjunction with two rural, local arts agencies.
- Artist conducted inservice workshops for teachers - This component, begun in Spring 1991, is conducted on a rotating, regional basis. NSCA anticipated that over the course of the next five years these workshops will be made available to teachers in all of the state's 17 districts.
- Special Projects - Projects/programs of a residency nature that arise from time to time that may or may not be based in a

school setting. Examples include a series of lectures in Carson City by artists on the state's first proposed public art projects; presentations by Spanish artist Antoni Miralda to the Las Vegas Art Commission and McCarran Airport Art Advisory Committee; and participation with Las Vegas LAA to provide performances and in school appearances by jazz musicians in Las Vegas schools during Jazz Month.

The majority of agency AIR funds are expended in the first category. NSCA hopes to begin offering (contingent upon funding) career development grants for arts educators in 1992-93. Applications for these grants will be reviewed by a panel consisting of an artist, a NSCA Council member, a SDOE representative, an arts educator, and a representative of Nevada Art Educators Association.

OF SPECIAL NOTE

"NSCA will co-sponsor a performance and lecture by artist/writer Guillermo Gomez Pena in Las Vegas in the spring. "1991", the second part of a trilogy - commissioned by BAM (Brooklyn Academy of Music) - deals with alternate views of the implications of the Columbus Quincentennial.

"NSCA/AIR will co-sponsor residencies in two small, rural communities in which a parent's group and a local arts agency have been successful in using locally generated funds to leverage district funding and participation in the residency program."

NEW HAMPSHIRE

Notes:

New Hampshire State Council on the Arts

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1991-92 RESIDENCY PROGRAM

Both the artist and the site selection processes in New Hampshire are competitive grant procedures. Site selection has an annual grants deadline each March, while the artist selection process is two-tiered. Artists are first reviewed by fellowship panels for artistic excellence. If they are rated high enough, they are then interviewed by the Artist Selection Panel.

Once artists are accepted to be on the residency roster, they receive a three-to-five day apprenticeship with an experienced residency artist who becomes mentor to the new residency artist. During this "training" period, the AIE Coordinator also spends a day with each apprentice/mentor pair, clarifying procedures and policies of the program. This has worked well in New Hampshire and has resulted in well-prepared residency artists. New residency artists are paid at half-rate for apprenticeship days. The Coordinator also prepares packets for the new artists which include articles, guidelines for preparation of teachers and other informative materials. In addition, this year we will institute the practice of observing each prospective teach a "demo class" before the interview week.

The Residency Program features:

- An annual **Artists-In-Residence Orientation Conference** for all funded schools and artists (in FY 92, this conference will also be offered on scholarship to schools that were not funded due to financial limitations but have made the commitment to go ahead with their residencies). The conference focuses on residency planning, technical assistance, and provides opportunities for both hands-on workshops in the arts disciplines and education workshops. There is always an Artist Performance Showcase that features new residency artists (writers, poets, performing artists and filmmakers). This year we will begin featuring one arts discipline to highlight during the conference. We will begin with media arts and will assign a specific year for each discipline to be featured for the next several years.

OTHER SAEG-SUPPORTED ACTIVITIES

The **Teacher/Artist Curriculum** grant category is a curriculum development opportunity available to schools that have participated in a residency program. These are non-matching grants which give teachers and teaching artists the opportunity to develop curriculum using the arts as a stimulus.

A goal is to make teacher/artist teams available to school districts for inservice training. The SAA hopes to do this in cooperation with the SDOE.

The Council has a **Special Projects in Arts Education** category which promotes partnerships between schools and cultural institutions. These grants fund programs that fall outside of residency guidelines and impact the curriculum development and improvement of arts education at the cultural institution.

OF SPECIAL NOTE

"We will be expanding our artist training and interaction beginning in the fall of '91. Each arts discipline will meet at least two times each year to brainstorm on content ideas, trouble shoot, teach each other, work with special resource artists not on the roster, and generally inspire and be inspired. In addition, all of the artists will come together in the fall for an artists' retreat, have opportunities to collaborate, exchange ideas and share information. The theme for the artists' retreat will be "Focus", and will be developed in a number of hands-on photography, visual and performing arts, and writing activities...culminating in a final event.

"We have just begun a year-long review and revision of our AIE evaluation tools. We will be working with a professional consultant, Bernadette Colley, and will initiate these changes by assessing and surveying the total range of artists, students, teachers, community members and administrators. Some of the questions that will be asked will help identify participants and non-participants, finding out how best AIE monies can be articulated into the schools of New Hampshire, discover what works best about the program and what needs improvement, and review the impact of our "Rural Arts Program" on the AIE programming. In this way we hope to better understand and respond to the needs of educators, students and artists."

NEW JERSEY

Notes:

New Jersey State Council on the Arts

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1991-92 RESIDENCY PROGRAM

Peer panels review applications from sites and artists. Their recommendations are always accepted by the Council. Artists are selected through interviews by staff/panel with final selection agreed upon by the school and artists. Orientation/training takes place at the Artist/Teacher Institute (ATI) to which schools are required to send at least one teacher. Additional training for artists takes place at midyear meetings for artists and through the mentor program in which new artists are assigned to experienced artists who act as their mentors. The mentoring process includes the new artist observing his/her mentor and the mentor observing the new artist, and the mentors and new artists are in contact throughout the year. Final selection of artists for the Council's Writers-in-the-Schools program follows such observations and reports by mentors. An end of the year meeting provides information and evaluation.

The midyear and end of year meetings provide the artists with opportunities for the exchange of information and professional collaborations with other artists in varying arts disciplines. It also produces a camaraderie among the artists. Sessions in advocacy training and new issues in education have been added to these meetings.

The Residency Program features:

- Required pre-planning sessions addressing such issues as scheduling, community resources, teacher workshops, and curriculum development.
- A requirement that schools schedule a presentation to the school board by the artist(s) in order to advocate arts as basic to education. (Advocacy workshops are scheduled at ATI and during educational conventions throughout the state.)
- Approximately 150 teachers or administrators attend the ATI each year for inservice training.

Teacher Training is an important component of the residency program and teacher workshops are required in long and short residencies. In addition, the Artist/Teacher Institute (ATI) (co-sponsored with Alliance for Arts Education/New Jersey (AAE/NJ)) and in cooperation with Stockton State College and Rutgers University) has provided, since 1976, an alternative continuing education program for teachers in an artist colony type of setting. Graduate credit is available to participants through Rutgers University.

Using existing resources (ATI), ten teachers from an elementary school designated to become a magnet school for the arts attended ATI. During school year '90-91 these teachers and their students made up the core groups that worked with the artists. The teachers received release time throughout the year for six days of intensive training followed by a team of four artists working with their students.

In 1991-92, ten additional teachers will go to ATI. They will make up teams that will work with a team leader (the core teacher from 1990-91) and the artists. Each team will represent a grade level and demonstrate how the arts and the curriculum of that grade level can be "fused".

OTHER SAEG-SUPPORTED ACTIVITIES

In 1990-91 the New Jersey State Council on the Arts co-sponsored an **Assessment In Arts Education Project** with a school district recognized for its excellent arts education programs and initiatives in monitoring students' aesthetic growth.

Three suburban and two urban school districts, corporate representatives as well as those of Educational Testing Services (ETS), Department of Education (DOE) and New Jersey State Council on the Arts (NJSCA) formed the consortium. In the first phase, teams of five teachers and administrators from each district along with five artists representing different disciplines participated in a 2-day workshop/conference. Following the workshops, each team assessed specific projects. In the final meeting the results of each project were presented and showed a great diversity in measurement techniques.

In 1991-92 the consortium will continue to expand projects and refine assessment techniques. By the end of the year, specific models will be published.

In 1991-92 the training for the **Writers-in-the-Schools** program will include sessions on "Whole Language" for all the writers to inform them of the "language" of Whole Language and the progress students have made in writing in schools that have adopted this program.

OF SPECIAL NOTE

"The Atlantic City Teacher Training project has to be the one that makes us boast. In addition to the artists working with teams of teachers described above, a consortium of colleges and local and regional arts organizations has been formed. Each member of the consortium is identifying a variety of resources that can be provided to the teachers involved in the project. In 1991-92 the consortium will implement the recommendation and expand services."

MISHAPS TO SHARE AND ADVICE TO THE FIELD

"The same project we boasted about. The first year (1990-91) the teachers were selected by administrators to be in the project. Some of them reluctantly attended ATI and cut classes, left early etc. The first planning session with the administrators, teachers and artists was terrible. The teachers were totally apathetic, didn't believe there would really be a magnet school for the arts (broken promise syndrome) and didn't see what their role would be. Trying to stimulate them to stretch their imaginations was agony. I wanted to cry!

"It all changed! Once they started the "hands-on" workshops with the artists, they had fun, they were "engaged". They were envied by the other teachers, received days of release time (AND the administrators brought in GOOD lunches). AND they then had artists in their classes. The final event involved the students of the ten teachers and the teachers were the 'STARS'. When planning for 91-92 started you couldn't stop the wonderful ideas from bubbling forth. Other teachers were begging to be in Phase II.

"So the advice is:

- Trust your artists
- Be patient
- Make sure teachers "own" the project
- PLAN A LOT and it MAY turn out alright."

NEW MEXICO

Notes:

New Mexico Arts Division

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1991-92 RESIDENCY PROGRAM

Artists are screened as residency and/or touring artists through a process that begins with an application form, a sample contract and sample basic marketing materials. Two panels are established, one to assess artistic quality and one to assess residency or touring qualifications. Successful applicants are then included in the New Mexico Arts Division Resource Directory, a publication of the New Mexico Arts Division. Panelists for evaluation of artistic quality come from the performing arts, visual arts, multidisciplinary arts, or folk arts. The interview panels include a mix of Arts in Education residency grantees, former residency artists, AIE evaluators, teachers, presenters, touring artists, and arts administrators.

Screening of artists and publication of the Resource Directory occurs every two years in connection with the statewide biennial conference where artists showcase their work. The sites considered for Arts Division funding are required to hire artists who are in the most current Resource Directory. In the conference off year, artists and residency sponsors meet for two days to network and plan for the following year.

Sites eligible for up to 50% project matching funds include non-profit organizations and schools. The program considers three categories: institutional, rural, and collaborative residencies. The institutional and rural applicants are usually single institutions. The collaborative projects are designed for urban areas of New Mexico. These may consist of a partnership of two or more community institutions, such as schools, senior centers, arts councils, cultural centers, arts organizations and private businesses. The Arts Division gives priority to residency projects which are for extended time periods (20 days or more) and which demonstrate the potential of a broad impact upon the communities or institutions in which they are situated.

OTHER AIE SUPPORTED ACTIVITIES

The **Arts Integration Training Program (AITP)** was conceived as a three year pilot program to assist elementary schools in developing arts education plans. Extensive planning by a statewide task force resulted in a collaborative project of the New Mexico Arts Division, The State Department of Education, Very Special Arts New Mexico and participating school districts throughout the state. The purpose of the program is to reward, nurture and encourage educators by empowering them in the creative process. A current link also exists between the **Artist's Residency Project** and the **Arts Integration Training** project. One Arts Integration team of teachers are site coordinators and utilize residency artists as resources in their community. The teachers receive further inservice artistic experiences which carry into the classroom where the artist and teacher work as a team.

The **Creative Process Model**, developed by Dr. Cajete, is the infrastructure of the Arts Integration Training. The project's strategy is to test a planning and implementation model that will increase teaching of the arts disciplines as well as the use of the arts in teaching other subject matter. Training by practicing arts educators and professional artists includes an intensive two-week summer institute and on-site inservice workshops throughout each school year for a period of three years. The training is a hands-on experience that includes teaching methods, theory, philosophy and evaluation of arts education. Sequential curriculum writing, program development, implementation strategies, techniques for using tools and materials are all part of this comprehensive program. Integral components of the project include multicultural and folk art education, and art for special populations. For more information contact the Arts Division.

The Alliance for Arts Education is developing a plan to plan for Arts Education Advocacy. The Arts Division is collaborating in this project and is providing matching funds.

COMMENTS TO THE FIELD

"In previous years, the arts disciplines were divided into two cycles, so that certain disciplines were screened every other year. This required an artist's screening every year. Artists were allowed to remain in the program for a maximum of four years and then required to take a year out before reapplying. The most significant beneficial change in the residency program was the screening of all disciplines in a three-day period. The screening was structured in a way that would allow the artists to go first through an audition panel and then directly following through an interview panel. Touring artists and residency artists were both screened through the same process and can reapply every two years with no maximum number of years. The artist showcase conference coincided with workshops for arts councils, residency sponsors, artists and other arts-related organizations. Because of the length of the showcasing, it would be better to separate the showcasing and the workshops to different times of the year."

NEW YORK

Notes:

New York State Council on the Arts

Contacts: Hollis Headrick

Director, Arts in Education

915 Broadway

New York, NY 10010

(212) 614-2952 FAX (212) 614-3983

Greg McCaslin, Director

AIR Program, NYFA

5 Beekman St., Rm. 600

New York, NY 10038

(212) 233-3900

1991-92 RESIDENCY PROGRAM

NOTE: New York Foundation for the Arts (NYFA) is subcontracted by NYSCA to administer the statewide Artists-In-Residence program.

NYFA selects sites and artists through a panel process. The panel is composed of artists, school administrators and teachers. Applications are reviewed for three funding categories: Planning, Implementation and Developmental. Funding criteria for grants include evidence of broad participation of artists, teachers and other key individuals; quality of the planning process; quality of the residency plan including sustained contact between artists and participants; integration of the residency into other aspects of school life such as curricular areas; and evidence of financial/staff commitment.

The Residency Program features:

- **Common Ground**, an annual conference that brings together sites and artists on a statewide basis. This conference is planned with the Alliance for New York State Arts Councils, the service organization and advocacy body for the local arts councils in New York. Planning time is set aside for artists and sites, and other corollary activities - curriculum development, model sites, pedagogical discussions, etc. are also part of the conference.

OTHER SAEG-SUPPORTED ACTIVITIES

NYFA administers the **Technical Assistance Program (TAP)**. Organizations and schools can apply to TAP for consultant fees to plan programs, fundraise and evaluate programs. Consultants are subsidized to assist organizations and schools to examine their arts in education goals, plan programs, facilitate larger regional meetings for artists and organizations, and funding is available for practitioners to visit successful arts in education programs for observation and consultation.

SAEG also supports portions of staff salaries of AIE at NYSCA, and travel for staff to assess programs statewide. NYSCA funds about 285 collaborative arts in education programs with state funds, in addition to the NYFA AIR program. These programs are curriculum-based, co-planned with teachers and administrators and are integrated into the ongoing work of art and music teachers and classroom teachers.

RELATED AISBEG ACTIVITIES

AISBEG funds support three programs for special projects. (These organizations already receive funding through NYSCA's regular AIE program):

- The Bronx Council on the Arts is collaborating with four alternative high schools to integrate the arts into the curriculum using organizations and artists from the Bronx.
- The Essex County Arts Council is working in the rural Adirondack mountains with the Moriah Central School. This Sequential 4,5,6 program uses local Adirondack artists and organizations to highlight local history.
- Bard College and the Red Hook Schools are completing a longitudinal research project on the stages of aesthetic development of elementary school students. The research design is by Dr. Abigail Housen of the Massachusetts College of Art.

OF SPECIAL NOTE

"[We are most proud of the] funding of organizations in two new incentive categories: **Long Term Projects** and **Evaluation/Research**. Long Term Project recipients will plan or implement at least a three-grade sequential program with a school partner. The projects are curriculum-based and involve intense planning and coordination between the collaborators, along with teacher training and long-term artist contact with students. The Evaluation/Research category was established to fund organizations to evaluate how children learn in and through the arts. Projects are usually a three-way collaboration between the cultural organization, school staff and college or university researchers."

NORTH CAROLINA

Notes:

North Carolina Arts Council

Contact: Sheila Wright, AIE Administrator
Department of Cultural Resources
407 North Person Street
Raleigh, NC 27601-2801
(919) 733-7897 FAX (919) 733-4834

1991-92 RESIDENCY PROGRAM

Both artists and sites are selected through a peer review process with the exception of sites working within the North Carolina Visiting Artists program.

For artists, selection includes a two-tier process. First, artists submit a detailed application and examples of work that are reviewed on the basis of artistic and professional merit by a peer panel composed of artists and artists/educators working within North Carolina. A separate panel is established for each of the following disciplines: Visual Arts (including a sub-panel for crafts, film and design arts), Theatre (including a sub-panel for playwrights), Dance, Folk Arts, Literary Arts and Music (including separate panels for jazz and classical). The rigorous selection process involves much discussion on the two criteria (artistic and professional merit), and a rating scale with only those artists receiving a final assessment of above average or outstanding being placed on the final roster. Once the roster is complete, it is shared with sponsors in the **Artists-in-Schools** and **Visiting Artist** programs who establish an interview panel composed of diverse representation within their community to review candidates within a select discipline.

Sponsors in the Artists-in-Schools program must submit a detailed application and are assessed on several criteria including their level of commitment to artists and residencies as well as involvement/commitment to the arts as a basic in their school curriculum. These applications are reviewed by a panel composed of representatives from the NCAC board, community arts agencies, school administration and the arts education sector.

In addition, site visits are conducted to assess the overall effectiveness of each residency and feedback is given for program development. Consultants are assigned to sites as necessary to assist with solving particular problems. Orientation conferences and detailed handbooks are an integral component to the initial residency process and are used as reference tools throughout the year.

The Residency Program features:

- The arts education orientation conference which will address current issues in arts education, continued professional development for artists, school personnel and local arts agencies in supporting projects that maximize the use of community resources.
- Advocacy efforts which will address: Why the arts are worthwhile? What is essential to include? and How? stressing that activities must support a meaningful experience for children that will yield long-term results.
- An increase in assistance with administrative and content issues will be offered to each site. We hope feedback will be offered.
- Reform in community-based residencies, focusing on small scale projects.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

Of particular note are AIE projects and activities related to providing funding for arts and educational personnel development. Projects include a focus on multicultural arts education and for planning arts curricula. Development activities include arts educators working with artists to explore new opportunities for the state. An example of such a program included targeted arts educators and state design artists working in sessions to refine design arts education goals. We have seen a more comprehensive and substantive change in the content and affect of these activities on local arts education decisions.

OF SPECIAL NOTE

"We are particularly proud of the renewed partnerships that have been or will be initiated for the 1991-92 year. More than ever, dialogues across the different sectors — business, governance, arts and education — will focus on what is essential and are finally taking into consideration the perennial existence for arts education: the child and his/her future. In response to this element of change, we have planned workshops and discussion groups that will bring arts educators, educators, artists and arts administrators together to discuss the 'How?'. Not only will this help to focus ideas, finances and long range planning, we will - or will expect to - have a more substantial and significant foundation for impacting future decisions.

"The activities being ignited within the design arts and arts education sector is an exciting one. These groups will come together this spring to talk about design arts within the public schools and will help shape the parameters by which a larger project will be conducted. Other partnerships like this one are also being addressed."

MISHAPS TO SHARE AND COMMENTS TO THE FIELD

"Of all mishaps, one that must always be understood is the "connectedness" of things. Do not make assumptions that those leaders around you are already understanding the "why" and work in a capacity that places you within the larger context of "education". In the real sense, the sum of our work is curriculum and as curriculum leaders we must first be sure that our purposes are consistent with our philosophy and the larger realm of political, economic and value orientations inherent in the "big picture" around us."78

NORTH DAKOTA

Notes:

North Dakota Council on the Arts

Contact: Lila C. Hauge

AIE Coordinator

Black Building, Suite 606

Fargo, ND 58103

(701) 239-7150 (FAX) 237-8958

1991-92 RESIDENCY PROGRAM

A multidiscipline panel reviews artist applications to recommend artists whose work and professional activity meets accepted standards. These artists are interviewed by members of the Council's Arts-in-Education Committee to determine potential effectiveness in an educational setting. Those artists who pass the peer panel review and interview process are added to the Artist-in-Residence roster, and may stay on the roster for a four-year period, after which reapplication is required.

Sites are selected by application and a competitive review by the Council's Arts-in-Education Committee. Priority is given to applicants who sponsor residencies that are a minimum of two weeks in length. In addition, sponsors are asked to describe how the residency will supplement existing arts education efforts of the school.

The Residency Program features:

- Training workshops/conferences for residency sites and planning teams.
- Evaluation of the Council's AIE program by an outside evaluator.

OTHER SAEG-SUPPORTED ACTIVITIES

In addition to residencies, the Council's AIE Program supports a **Local Education In the Arts Planning (LEAP)** program annually. Up to five school districts are selected to develop comprehensive arts education plans. These districts assemble planning teams of educators, administrators, artists, and community representatives who meet monthly to develop the plan and implementation strategies. Technical assistance and a training workshop are provided by the Council staff. In addition, sites may use LEAP funds to employ

consultants during the planning phase. No LEAP funds may be used for programming; however, if LEAP funds are still available after the plan has been completed and approved by the local school board, sites may use remaining funds for implementing some of their first-year goals.

Inservice workshops for continuing university credit (graduate level) are offered annually. These workshops are intended to encourage use of the state's curriculum guides, and are taught by the curriculum writers or the state's artists who are on the Council's AIR Program roster.

A summer **Folk Arts Institute** for teachers was initiated in 1990. It trains teachers to do folk art fieldwork in their home communities to develop school programs that have curricular content in folk arts and use local traditional artists.

Curriculum writing has been coordinated by the ND Council on the Arts since 1984. This writing project will be completed in 1990, and field testing of the final guides will be done in the 1990-91 school year. It is anticipated that all curriculum guides will be printed by the SDOE no later than the start of the 1991-92 school year. Inservice workshops for teachers on the effective use of the curricula will be offered in 1991-92.

The Council will be involved in monitoring the use of these curriculum materials. Required updates and edits will be needed; however, it is hoped that this responsibility can be handled by the SDOE in future years. If that is not possible, the Council will continue to be actively involved.

COMMENTS TO THE FIELD

"A major difficulty in our program has been underestimating the time needed to design and implement written arts curricula. Had we known in 1984 the amount of work this project would involve, it may never have been started. We also learned early on that a project coordinator (not an SAA staff person) was essential during the first years. Now, existing SAA staff can coordinate the curriculum project since only a few guides need to be completed. This was not the case when we were dealing simultaneously with five arts disciplines (dance, music, theatre, visual arts, writing) and students K-12.

"Another caution I have is not to lose sight of the artist when much emphasis is placed on the more 'educational' aspects of programming. In North Dakota, none of the curriculum/inservice/arts planning would have developed had there not been a base of solid residency work from which to begin. At our most recent arts in education conference, we hired a consultant to talk to artists and teachers about the artists' role, the creative process as it applies to an artist's life and as it can be applied to kids in schools. That presentation enlivened educators and was the antidote that experienced AIE artists needed to hear again. After five years of working in the trenches to make our AIE program more valid in the language of schools and educators, we will return to an emphasis on the artist's role."

OHIO

Notes:

Ohio Arts Council

Contact: Vonnie Sanford
AIE Coordinator

727 East Main Street
Columbus, Ohio 43205
(614) 466-2613 FAX (614) 466-4494

1991-92 RESIDENCY PROGRAM

Artists apply to the AIE Program through an application form and support materials due February 1 each year. Ad hoc committees for each discipline review the materials and determine which artists will be interviewed. Performing artists are observed in a professional performance activity. Those artists selected to participate following the formal interviews are included in the annually produced Artists Directory, which is distributed at the AIE Fall Conference and throughout the state upon request.

Sites also apply through an application form with a February 1 deadline. These applications are reviewed by a 12-member panel in April and notified in May.

In September a two-day conference is held for artists, sponsors and potential applicants. The first day is for artists only and deals with a special "nuts and bolts" session for new artists, a review of the program addressing current new procedures for all artists and a large group session addressing current issues at the state and national level. The evening includes a social hour, dinner and lengthy casual discussions and catching up. The second day is for artists and sponsors and deals with residency philosophy, procedures and a sharing of successful previous activities. Advocacy is also addressed and stressed. Sponsors meet and interview all of the artists in their approved discipline to determine which artist best suits their plan and community.

Additionally, all sites have a full day planning session with the chosen artist prior to the beginning of each residency. Appropriate OAC - AIE staff attends and facilitates the day.

The Residency Program features:

- A teacher training component where several Ohio museums have residencies that bring participants to the museum. A nearby community center is also involved.

- **Advocacy** - AIE artists, faced with a possible huge budget cut to OAC, developed a remarkable advocacy effort this spring that will be improved for ongoing effect in the coming year (s). Beginning with two key artists, a telephone plan was devised. All artists were contacted to participate. Each was sent the contact name, address and phone number for all residencies in which they had participated. Each artist contacted their sites by phone and mail and got commitment from teachers, students and parents to mount a letter writing campaign. The legislator's offices were flooded. Kids became involved in the politics of art and ultimately an enormous part of our budget was restored!

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

Develop Yourself, a summer media institute for classroom teachers and administrators, focuses on the professional and personal enrichment for the participants. Participants choose one of five areas of concentration for the entire week. Choices include film animation, video and radio documentary, experimental video and photography. Activities include individual and group projects in their concentration areas, workshops, and sessions with a leading art educator/art critic in critiquing media and learning to involve children in critically recognizing and responding to their visual environment.

A creative writing institute provides a week-long opportunity for teachers to work with nationally known writers in a variety of genres and have ample time to write in their own genre chosen for the week. Workshop leaders are available as critics, and for consultation and private discussions. Evenings include readings by the writers.

Activities throughout the year include visiting media artists, critics and writers; consultancies in media arts & writing; and artist/teacher collaborations. As time and funding permit, other workshops are planned in design arts, artist's book and the arts of the African diaspora. Three-day workshops for dance educators are also held each year which focus on curriculum models, assessment, current trends in dance education and multi-cultural dance experiences.

OF SPECIAL NOTE

"The teacher training component of AIE has become highly respected by educators throughout the state. All summer institutes and workshops occurring throughout the year provide the very best practicing artists who also share their art in meaningful and accessible ways. As these workshop leaders come from throughout the country, they bring a national perspective about their works and the work of others. A wonderful national network has been formed.

"The strong state-level collaboration that has developed in Ohio - Ohio Arts Council, Ohio Department of Education, Ohio Alliance for Arts Education (OAAE) - has had great success in developing support for arts education. Through ongoing discussions with the state superintendent, an arts education advisory committee was developed. Members were recommended by OAC and OAAE and then appointed by the superintendent. Meeting quarterly, this committee will research issues in arts education and make annual reports to the superintendent and state board, the governing body of OAC and OAAE. The **Arts Education Sampler** is another joint project of the three state-level bodies. The three-year plan will highlight the twelve model programs at conferences and workshops across the state, providing opportunity for schools and communities to assess these models and evaluate how best to adapt certain programs to their own needs."

OKLAHOMA

Notes:

State Arts Council of Oklahoma

Contact: James Huelsman
AIE Director

Room 640

Jim Thorpe Building

2101 Lincoln Boulevard

Oklahoma City, OK 73105

(405) 521-2931 FAX (405) 521-6418

1991-92 RESIDENCY PROGRAM

Artists are evaluated by panels on their artistic achievements and merits, their professional experiences, and their ability to interact appropriately with children and adults. After initial screening, selected individuals are interviewed by a panel of peers in their discipline area and a panel of educators and community leaders. After final Council approval, selected artists are eligible to conduct residencies for a two-year term. Each artist is self-employed. Acceptance for the Artist-in-Residence roster does not guarantee work. Artists are selected and contracted for professional services by sponsoring organizations. Funding for residency proposals are approved only for sponsoring organizations who contract with artists on the program roster. Applications from potential sponsors are reviewed for their educational merit by a panel of educators, artists, and State Department of Education personnel.

The Residency Program features:

- **Showcase**, an annual booking conference held in March for both the Artists-in-Residence program and the Oklahoma Touring Program, which has recently expanded to include an inservice component for artists.
- **The Annual State Department of Education Arts In Education Conference** held in May for administrators, teachers, and artists to gather for networking and inservice programs.
- Additional meetings which take place in each of nine regions of the state throughout the year to provide technical assistance to school districts.

OTHER SAEG-SUPPORTED ACTIVITIES

In addition to supporting projects of local education agencies using professional artists as resources, the Arts Education office makes Teacher Initiative Grants available through a competitive grants system. These grants support teacher-initiated projects in curriculum, instructional methodology, student achievement and assessment. SDOE grants serve as catalysts for district-level development of arts curriculum.

Advocacy efforts are substantially supported by the State Arts Council through the Alliance for Arts Education as a non-profit, tax-exempt organization. Other arts education projects both at the state and local level are supported through Project Assistance, the main funding arm of the SAA.

The SAEG also supports such activities as development of a Community Resource Guide, a more comprehensive inservice program for artists and of effective evaluation instruments for residency programming. Involvement with early childhood education, particularly the Head Start program, has increased as well.

OF SPECIAL NOTE

"We have initiated programming in three-to-five Head Start Programs with artists contributing to a multi-agency plan to reach children with parents of low income. Our primary goal is to provide three to eight year olds with quality aesthetic experiences in the context of developmentally appropriate curriculum. A secondary goal is to provide an "arts track" at the Regional (five state) Head Start Conference to be held in October of 1991 in Oklahoma. This would include the development and production of project materials for dissemination."

OREGON

Notes:

Oregon Arts Commission

Contact: Peter Sears

Community Services Coordinator

835 Summer Street NE

Salem, OR 97301

(503) 378-3625

1991-92 RESIDENCY PROGRAM

Artists are selected by peer panel review using an artist selection committee, which must include at least an artist from the visual, performing, and literary arts, plus someone actively working in education. No artist is selected without an interview. Returning artists must complete a professional update questionnaire to ensure that they are continuing work as a professional artist. This requirement prevents the development of the "professional AIE artist".

Sites are selected by the AIE coordinator, with first priority going to the quality of the integration of the residency planning with existing curriculum. Nearly all of the program support dollars to residencies are committed by October 1.

The ratio of artist applications to acceptances runs as high as 7-1 and as low as 4-1. Even though Oregon pays a very low artist salary (\$450/week, increasing to \$475 for '92-93 and to \$500 for '93-94) - apparently the lowest in the country - there is never a shortage of artists, probably due to the weak state economy and artists' interest in residing in Oregon. While Oregon does not rule out applications from artists who reside in other states, the Commission has not recently employed an out-of-state artist in AIE.

Oregon maintains a cadre of about 120 artists a year (in a state of about two million people.) So many artists are maintained for two reasons: First, the Oregon AIE program is managed by 12 regional AIE coordinators working out of 12 arts councils or arts facilities and each regional program has its own cadre of artists. Second, since these regional coordinators are hired by their sponsoring organizations, they may raise funds, which they do effectively, thus creating considerably more program dollars for residency support.

The Residency Program features:

- A statewide conference for artists focusing on information sharing. Until recently, the Commission had not run an annual conference because each region held its own orientation, but the state-supported conference is likely to continue because the agency is committed to providing professional training for artists.
- Twelve regional AIE coordinators who are the source of many of Oregon's arts education initiatives.

JOINT STATE AND ENDOWMENT SUPPORTED AIE ACTIVITIES

The purpose of **Arts Education Project Grants** is to make the arts basic to education within the schools and to extend arts education opportunities beyond the school. We award grants up to \$3,000 as either seed money or to develop the program. These include projects that enhance in-school development of arts curriculum, teacher training, supplementary arts education services to schools and arts workshops/camps for students.

Statewide Initiatives fund:

LAA Initiative - A one-year program to strengthen AIE connections to local arts agencies and community organizations by awarding \$225 (no cash match required, only in-kind) to eleven communities to strengthen public relations and to follow up on an artist residency with a community event for or involving the artist.

Architects-In-Schools (AIS) - Completion of "The Built Environment," a film more about the architectural environment than the program itself, to be used to extend the present AIS program beyond Portland and Eugene.

Artists Consulting with Teachers and Students (ACTS) - Completion of a pilot residency and chronicling of the process for evaluation of how best to form and promote this service of customized curriculum development assistance by specially trained AIE artists (28 of the 120 total).

Multicultural Professional Development Workshop for AIE Artists - A day-long workshop drawing on minority AIE artists and professional consultants concentrating on racism (40 participants).

Summer Arts Education Academy - One-week instruction in arts education for teachers K-12, presented by SDOE arts specialists and consultants and co-sponsored with the SDOE.

OTHER AIE PROGRAM ACTIVITIES

Northwest Film Video Center

1. A personal documentary by homeless youth of Outside-In (shelter) in Portland, a three-week residency coordinated with the visit of LAPD (Los Angeles Poverty Department); footage from its performance is integrated into film "Lost Angels: The Way We Live."
2. A 28-minute broadcast-quality documentary from a six-month residency at Pendleton High School of the restoration of the 1930's WPA murals by C.S. Price, in collaboration with the Pendleton Arts Council and the Portland Art Museum. Students interviewed Price family members, conservators, curators, etc.
3. A 16-millimeter film residency with biology students at a Portland high school, exploring the abundance of natural life in the city and ways to preserve it. Students interviewed government officials, city planners, and community leaders, and created the music.

PROJECTS IN PROCESS

Public Art Project - A pilot project to develop teaching materials for one school district, using slides and other information from the Arts Commission Public Art program. A public art program staff member, the state AIE coordinator, and the district art specialist are assisted by a group of teachers and a student intern.

Oregon Literature Series - A series of six volumes of in-state writing, arranged by genre, for use in secondary and post-secondary schools, and is the project of the Oregon Council of Teachers of English. Over half of the \$500,000 budget has been raised, and the target date for the opening volumes is 1994. This series has been designated by Mr. Joe Bellamy, Director, NEA Literature, as one of two possible projects of his division should Congress allocate further funding to the NEA specifically for arts education through the disciplines.

Strengthening AIE Contracts (artist and site) - Addition of an up-to-date non-discrimination statement, an improved indemnifying clause for the sponsor organization, an Act of God clause, and a mediating clause for the overall purpose of better protecting both the artist and the sponsor.

Problem-Solving Procedure - Following on the addition of a mediating clause in the contracts, the addition of a problem-solving procedure for both the artist and the site that directs them to notify the "regional" AIE coordinator and turn over to her/him the responsibility of working out a mutually acceptable resolution. (Oregon AIE is sub-contracted to 12 regional sponsor organizations, each of which employs a "regional AIE coordinator.")

These two inter-related projects are in response to a lawsuit brought by two AIE artists against the site, the sponsor organization, the Arts Commission, and the state AIE Coordinator for the school's cancellation of a residency for violation of civil rights. The suit was resolved by mediation in favor of the artists, who are assisting the state AIE coordinator in the development of these materials.

Media Arts Literacy - The Northwest Film Video Center is to design and implement the Northwest's first media literacy curriculum around a demonstration film/video, using media arts AIE artists from Oregon and other states along with media arts educators.

OF SPECIAL NOTE

"Three years of serving on the NEA SAEG panel has convinced me that the three particular strengths of Oregon AIE are the Northwest Film Video Center, Architects-in-Schools, and our cooperation with the Oregon SDOE. We extend Oregon AIE in other disciplines by close cooperation with Oregon Folk Arts, Oregon On-Tour, Oregon Business Committee for the Arts, Oregon Very Special Arts, and the Oregon State Library. We extend the literature offerings with Young Writer, (Poet) William Stafford documentary film, Publishers-in-Schools, and support of the Oregon Literature Series, a six-volume set of books for schools from the Oregon Council of Teachers of English.

"What has made all of this program development possible over the past few years has been the AIE Committee - a standing committee of the Commission - composed of two commissioners, three regional AIE coordinators, the visual arts specialist at the SDOE, and the state AIE Coordinator."

PENNSYLVANIA

Notes:

Pennsylvania Council on the Arts

Contact: Diane Sidener Young

AIE Coordinator

216 Finance Building

Harrisburg, PA 17120

(717) 787-6883 FAX (717) 787-8614

1991-92 RESIDENCY PROGRAM

Artists are juried and rostered, and listed in a Directory which is published/updated annually. Their evaluation is based on 1) work samples submitted, 2) educational, training and experience credentials (quality of art primarily, with secondary concern for experience in teaching), and 3) the degree to which their plans for residency work are appropriate.

An annual conference provides opportunities for artists and host sites to meet and to begin developing their collaborative relationship and projects. It also allows for a variety of training, feedback and planning opportunities through guest speakers, workshop sessions, roundtable meetings, etc. These are conducted regionally to facilitate access. Conference workshops include inservice training for teachers, how to integrate residencies into ongoing curriculum and continuing residency impact through the effective planning of follow-up activities. The Pennsylvania Department of Education (PDE), as part of the AISBEG process, conducts workshops for artists on how to work with the curriculum during their residencies.

Sites are evaluated based on project plans, as described in the application. These are generally cooperatively developed with artists at the time of application, ideally possessing a high degree of actuality.

The Residency Program features:

- Working with artists to raise their level of understanding of curriculum and teacher's responsibilities. This will be expanded into professional development workshops for artists and for teachers to aid both in developing effective residencies.
- We are funding and otherwise supporting local and (recommended) state-wide curriculum development in visual arts, music, dance and theatre.
- Residencies in non-school settings of which we are justifiably proud. These include after school and Saturday residencies,

and residencies conducted in senior citizen centers, prisons, museums, community arts centers and local arts councils.

- A major media center that funds technical services for media residencies, two universities host intergenerational, multi-ethnic arts education programs, and ethnic heritage arts programs are in place in several communities.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

Special Projects funding supports an Institute for Arts Education (Lincoln Center model) with great success, programs at the Philadelphia Zoo, other conferences on arts education, and programs of three arts education service organizations.

We initiated a **Folk Arts In Education** program this year reflecting the growing concern for effective multicultural (arts) programming. Our roster is growing stronger in multicultural artists, and we have several successful programs in different locales.

AISBEG planning is proceeding. Three PA Arts Education Advisory Council committees (curriculum, teacher training and support systems) are recommending: multicultural arts (visual arts, music, dance and theatre, and expanding into folk arts, architecture and media arts) be integrated into the curriculum; certification in dance and theatre as well as visual arts and music; and, innovative means of supporting these efforts through community and organizational partnerships.

OF SPECIAL NOTE

"The 1990-91 conferences were quite a success. We doubled the number of registrants, even with modest caps due to limited space (we did not expect quite such numerical success). The number and variety of workshops provided participants with hands-on approaches to developing AIE programs, both residencies and special projects, input into our AISBEG planning process, and the artists' introduction to working with the curriculum rather than more-or-less outside of it. These are all firsts for this program.

"The collaboration of our AISBEG planning process is turning out to be very fruitful. Stay tuned for unusual model curricula, innovative teacher training, and unique partnerships with communities and a wide array of arts and community organizations."

COMMENTS TO THE FIELD

"In the last program year, a policy change to allow artists to collaborate in the development of projects before they were submitted for funding made a combining of deadlines for artists and for sites seem advisable. It was not. Although new artist applicants were invited to the annual conference, many of those who eventually were rostered did not manage to initiate relationships with funded sites. They ended up with somewhat of a "lame duck" status, since their names were not published in the roster available until this year's conference, and many of them have virtually no opportunity for AIE work until September 1991 after submitting applications in February of 1989. This year's deadlines were changed so that artists would apply and be rostered before the annual conference, making them a lot more confident in initiating discussion with potential sites."

RHODE ISLAND

Rhode Island State Council on the Arts

Contact: Sherilyn Brown
AIE Director
95 Cedar Street, Suite 103
Providence, RI 02903-1034
(401) 277-3880

1991-92 RESIDENCY PROGRAM

Artists are selected for a roster. Schools must interview from the roster and make the final decision. Artist screening is a two-step process. First, there is an anonymous peer panel selection of artistically excellent work, then finalists are recommended for an in-person interview with a second panel which focuses on the participants' educational skills and ideas.

Sites apply twice a year to a multidisciplinary agency-wide panel. Sites may choose their artists prior to submitting their applications or after acceptance. All new artists and all site sponsors must attend an orientation together.

The Residency Program features:

- A voluntary "internship" for new artists which includes attending a residency program taught by a master artist. Some artists are required to have an internship prior to being eligible for a residency. This is determined by the interview panel.
- Inservice workshops encouraged as part of all residencies and a mandatory (paid) meeting between the artist and site coordinator before the residency can begin. At this time a final contract is signed, taking into account any changes since the proposal was developed.

OTHER SAEG-SUPPORTED ACTIVITIES

The **Arts as Basic In Curriculum (ABC)** category supports project grants (inservice, curriculum, partnership, etc.) with the purpose of making the arts more "basic" to the life of the school or district.

Inspired by Minnesota, RISCA also started its own version of long-range arts education planning, **Rhode Island Comprehensive Arts Planning Program (RICAPP)**. Two districts annually receive grants, staff assistance, and a two-day training conference to facilitate the development of a five-year plan. They "win" the consultant along with the grant. There is a joint district meeting for sharing and comparing as the assessment phase is finished and the plans are being developed.

School-wide Advocacy Training (SWAT) is another pilot program. Community arts education focused teams are trained in the basic how-to's of advocacy. This is currently being redesigned based on evaluation from the pilot year.

OF SPECIAL NOTE

"We have another pilot project going called **The Art Talks** partnership. This is an arts literacy and drop-out prevention project piloted in 1990-91 at a vocational school. The partnership is with the education programs of our three major cultural institutions and has become a project adopted by the Commissioner of Education as part of his "model school" effort.

"I'm proud and constantly pleased and surprised by all of it - from the forever wonderful artist residencies to the newer pilot programs. The possibilities are endless!"

COMMENTS TO THE FIELD

"The quality of the residency portion of the program hinges on the quality of the artist used. My one "hot tip" is to make sure that artist screening includes an in-person interview. Some wonderful artists can be (and have been) disastrous as teachers, and these qualities are quickly picked up by an interview panel."

SOUTH CAROLINA

Notes:

South Carolina Arts Commission

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1991-92 RESIDENCY PROGRAM

For artists to be approved for AIE residencies, they must pass a validation process for artistic quality. Approved artists are invited to participate in an annual AIE Booking Conference each January which brings multi-site coordinators and in-school coordinators face-to-face with artists, and gives both sponsors and artists a chance to discuss needs and brainstorm residency ideas. As a result, the AIE residency plans are largely made by community-based coordinators. The Booking Conference is particularly successful and grows each year in number of artists displaying (over 100) and sponsors/registrants (over 350). The conference sessions are designed to enhance the residency program for all participants.

Some small and/or new sites are managed directly by SCAC. In these instances, the staff works directly with the school site to select and contract artists, and to evaluate the program.

The Residency Program features:

- ABC Literate Workshops held for artists to bring them into the AISBEG process. The **Arts In Basic Curriculum (ABC)** in South Carolina promotes discipline-based arts education (DBAE). All art forms are included in the ABC Literate multidisciplinary workshops which are designed to help the artists become conversant with curriculum-based arts education in order to better teach and consult in the state. Specific and intensive dance and theater workshops are being held to provide artists in these disciplines with enough resources to do effective consulting for curriculum-based programs.
- Sites that also include a school for high-school dropouts, a center for the hearing impaired, several summer schools for the arts, a non-school site for minority students, a Council for the Aging Chapter, and several museums.

- An invitation to 18 stable, long-term sites to submit two year applications in FY92 for 1992-94, with most grants made to re-granting sites involving multi-site coordination.

OTHER SAEG-SUPPORTED ACTIVITIES

The **Special Projects** category funds non-residency programs which strengthen the arts curricula and are highly competitive. For 1991-92 some examples are: 1) The School of Visual and Performing Arts at Withrop College which is conducting a two-week, intensive teacher-training seminar for both visual arts and music specialists who want grounding in a discipline-based approach to teaching; 2) a statewide Young Writer's Conference to promote creative writing in the state; 3) a program that brings a major symphony to two rural counties of the state to teach and perform for over 3000 students; and 4) a team approach to pair master teachers with practicing AIE artists for learning and exchange.

RELATED AISBEG ACTIVITIES

The AIE program guidelines were revised for FY92-94 to encompass the state's AISBEG program and bring AIE into the overall scope of ABC. The thrust of the AIE Conference offerings and the partnership with other entities (such as SC State Department of Education, SC Alliance for Arts Education, etc.) reflect this impetus.

SCAC is looking into realistic and effective ways to train/validate artists with expertise/experience in DBAE. Schools are looking for artists to fill dual roles. We are trying to be responsive to the specific needs that ABC places on AIE while also keeping a segment of AIE functioning as it has all along. As needs in state arts education grow, SCAC and the ABC Project plan together ways to help artists, schools, and programs be responsive in breadth and scope to those needs. The eight ABC Model Sites are implementing programs that rely on the expertise of many experienced AIE artists in both familiar and new ways. The AIE program is an important extension of the AISBEG program along with other school and community resources, but the AISBEG model relies on the art discipline teaching specialist to be the central figure in that program.

OF SPECIAL NOTE

"The growing education programs are being codified and clarified for the educational system through some new organizational mechanisms that should make the various programs more readily understood by school districts. The ABC Model Sites are piloting their versions of quality programs. The ABC program is presently being evaluated by Brent Wilson and Constance Bumgarner. This report will be out soon with implications for future directions. Teacher Inservice Training Packages are in various stages of development to facilitate understanding and use of the content-based approach to arts teaching with specialists and classroom teachers. We will soon have a new ABC Project Director to lead us into our next three-year phase."

SOUTH DAKOTA

Notes:

South Dakota Arts Council

Contact: Colin D. Olsen
Arts Education Coordinator
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(605) 339-6646

1991-92 RESIDENCY PROGRAM

Artists make application to the South Dakota Arts Council (SDAC) for a two-year endorsement by September 12 as Artists-in-Schools. Applications are reviewed by discipline panels for artistic quality and by SDAC's Arts in Education committee for curriculum content. Applications are rated and brought before SDAC for final review and selection.

Artists-In-Schools brochures are mailed to all South Dakota school systems by January. Sponsors select artists from the brochure that will best augment the school's arts education curriculum. Sponsor applications are reviewed by South Dakota Arts Council and the Arts in Education panel, with site selection priority given to: a) long term residencies of one month or more; b) new sites; c) schools committed to building their arts education program; d) short-term residencies using different artists or different arts disciplines from past participants; or e) geographic distribution of residencies.

In the fall (September) an artist/sponsor orientation workshop is held enabling artists to meet and discuss residencies with local project directors.

The Residency Program features:

- **Artists-In-Schools/Youth At Risk** is a new component of the AIS program. A pilot program was implemented in FY 1991 involving a South Dakota school district with a significant student dropout ratio. Matching funds for the program came from the Governor's discretionary funds for the South Dakota Dropout Prevention Program, Department of Education, South Dakota Arts Council and Mobridge Public Schools.

Artists work directly with recognized youth-at-risk in alternative education environments as part of the daily curriculum. The program's goals are to: 1) identify constructive means of self expression; 2) promote creative thinking; and 3) focus on problems of low self esteem and image.

OTHER SAEG-SUPPORTED ACTIVITIES

- **Statewide Arts Education Workshops** for teachers are scheduled each fall. Workshops are hands-on experiences for teachers involved with arts education. The workshops are joint projects between South Dakotans for the Arts (advocacy), South Dakota Alliance for Arts Education and SDAC as part of the council's Arts In Schools Basic Education Grant program.
- **Arts Educator Grants** provide matching funds of up to \$1,000 for the development of arts education curricula or teacher participation in arts education workshops developing new areas of arts curriculum.
- **Solo Artists In Libraries (SAIL)** is a summer residency program in cooperation with the State Library placing Artists-in-Schools in rural libraries for week-long residencies. Eight SAIL programs are funded each summer on a matching fund basis between the State Library and SDAC.

RELATED AISBEG ACTIVITIES

A statewide task force working with the Arts in Schools Basic Education Grant program has funded three pilot schools representing urban, rural and tribal areas. Pilot schools will plan, develop and implement K-12 sequential arts curricula unique to their environments over a three-year period. A task force committee working with members from the South Dakota Alliance for Arts Education and pilot school curriculum team members will revise the State Fine Arts Curriculum Guide based on the curricula established by pilot schools.

OF SPECIAL NOTE

"South Dakota Arts Council's Arts in Schools Basic Education Grant program will be actively involved with Governor George Mickelson's Education Modernization program to meet the Six National Goals for Education by Year 2000. Eight pilot-schools will be selected to implement the Education Modernization program."

TENNESSEE

Notes:

Tennessee Arts Commission

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1991-92 RESIDENCY PROGRAM

Sites are selected through an application process (applications are due once each year, usually in early February), which entails both a site report by a panel member and a panel review, usually in late April. Applications are ranked and rated by this panel, the 9 members of which represent all disciplines, various areas of the state, and key education agencies, including the State Department of Education. Funding is based on their panel's ranking and the amount available for allocations.

Artists apply at the same time. Their credentials (slides, cassettes, videotapes, resumes and a sample lesson) are reviewed by Commission staff members with experience in the various arts disciplines. The selected artists are then assigned to the list and can be interviewed by any site that might be interested. Often a trial residency is undertaken at a school near the artist's residence (at the artist's expense) before scheduling a longer residency sponsored by the Commission. A minimum residency of two weeks is a requirement for all sites and artists.

The Residency Program features:

- An annual conference required for residency coordinators to review guidelines for successful residencies, requirements for record keeping, and to attend an artists showcase. This conference provides a good opportunity for new artists to interact with experienced artists and to network with possible site coordinators.
- An inservice at the site, either prior to or during the residency, is required (often the artists are used for system-wide inservices during August, just prior to the opening of school).
- Residencies held by museums, art centers and universities which serve public school populations.

OTHER SAEG-SUPPORTED ACTIVITIES

A **Special Projects** category provides support for arts institute programs in Memphis and Knoxville (based on the Lincoln Center model). It also provides funds for teachers, administrators, and art supervisors to attend the University of Tennessee-Chattanooga Institute which has a visual arts component funded by Getty, and music and theatre components funded by support from other foundations.

Special Projects also include an art history television series, locally produced and nationally distributed; the Wolf Trap Head Start programs in Nashville (under the auspices of the Nashville Institute for the Arts), in the Knoxville and Chattanooga areas, and in Memphis; and an annual advocacy conference.

RELATED AISBEG ACTIVITIES

The Commission's involvement with the State Department of Education's Tennessee Arts Academy most overlaps the SAEG program. Artists in the residency program attend the Academy as participants, working alongside teachers in classes with nationally known clinicians. This gives the residency artists enrichment in their own area, allows them to network with the teachers and administrators present, and allows them an opportunity to showcase their abilities in performances and workshop settings.

OF SPECIAL NOTE

"Our program has grown from 35 applicants with about 30 funded four years ago to 67 applications with 47 funded. The quality of the applications and the diversity of residencies and projects planned has also dramatically increased. Sites have become more aware of the curriculum frameworks of the SDOE and have used the SAEG monies to enhance their total program in ways that appear to be more meaningful to a solid, curriculum-based approach than was exhibited previous to AISBEG."

COMMENTS TO THE FIELD

"We thought that both the SAEG and AISBEG Programs could be managed efficiently out of the Commission office with many of the activities contracted out to other individuals. This has worked to some extent; however, the residency program needs more constant supervision than has been able to be provided under the current arrangement. There have been no insurmountable problems, but some residencies could be improved with greater availability from the Commission.

"The screening of artists seems to be an area that is always problematic. Until the artist is actually in a residency setting, it is virtually impossible to predict the qualities that will be exhibited. Sometimes artists that do not appear to have great strengths on paper (or in performance or slides) prove to be most effective in inspiring other artists, students, and art teachers."

TEXAS

Notes:

Texas Commission on the Arts

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1991-92 RESIDENCY PROGRAM

The Texas Commission on the Arts (TCA) implements comprehensive recruitment efforts for both artists and sponsors. Artists are interviewed for placement on the roster and sites are selected through a typical review process. Roster artists are provided with a list of approved sponsors to help choose sites with which they are interested in working. Sponsors make the final selection of the artist in the discipline area that they have chosen.

The Residency Program features:

- An annual Artist/Sponsor Orientation for those engaged in residency activity funded by the Commission.
- A comprehensive training institute for all roster artists. The purpose of this institute is to increase the opportunity for artists not employed through AIE to better serve the state's school districts independent of the Commission's program. Artists will be trained at this institute in the development of "Artist Exemplars", a methodology developed by the Commission to assist classroom teachers in incorporating artists' activities into the curriculum. Other training components include practical knowledge in the following: lesson cycle, advanced academic training, pre- and post-evaluation, inservice training, and integrated lesson plans.

OTHER AIE ACTIVITIES

- The Texas Commission on the Arts supports, through direct financial assistance, the efforts of the Texas Education Agency specifically in the areas of curriculum development, training teacher trainer/facilitators, and implementing training at local independent school districts.

- We also assist the Texas Educational Theatre Association in the implementation of the Creative Drama Network, a comprehensive teacher training program in creative dramatics.
- **"Project Bridge": Building Resource in Developing General Education** - This program will develop and implement a community-based artist-in-residency program in five inner-city neighborhoods located in the cities of Houston, Dallas, San Antonio, Austin and El Paso. Artists, arts organizations and representatives from the community at-large will participate with and support residency activities designed to increase inner-city awareness of and appreciation for the arts. Model sites will serve as a focal point for generating collective community interest in arts programs developed by and for the community in which they are located.

OF SPECIAL NOTE

"The Commission will reconvene an Arts Education Task Force in the Spring of 1992. The initial task force meeting was held in December of 1986. The gathering brought together arts educators, artists, administrators and representatives of arts organizations from throughout Texas and the United States. A series of recommendations was produced, which later became the foundation for the Commission's **Arts Education Initiative**. The upcoming task force will look at the accomplishments of the three year initiative, evaluate the outcome and assist the Commission in setting a course toward further work in ensuring that the arts remain basic in Texas education curriculum."

COMMENTS TO THE FIELD •

"Perhaps the most significant realization in the past few years is related to the need to have on site coordination prior to the arrival of the artist in residence; in particular to orient classroom teachers to the activities that will occur, the vocabulary which the artist will use, and in ensuring that the teachers know their role in the planned activity. While the use of this type of activity has been exclusive to the model sites at which our Arts Education Initiative Team has been working, we realize that we need to incorporate this kind of preservice training in order to maximize our residencies' effectiveness. It was particularly important that this orientation be done by an outside consultant to eliminate the burden from already overburdened school personnel."

UTAH

Notes:

Utah Arts Council

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AIE Coordinator

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1991-92 RESIDENCY PROGRAM

Every two years, renewing artists submit a professional application/update which includes documentation of their current artistic residency work along with a critique of the residency program and suggestions for its administrative improvement. New artists are required to submit an application; three letters of recommendation addressing their abilities as teachers; video footage of themselves teaching; and documentation of their art work. Artists are reviewed first for artistic quality by the appropriate Utah Arts Council (UAC) artistic peer panel(s). A second review is done by the AIE Advisory Panel which evaluates each applicant's ability to work in an educational setting. The AIE Committee of the Council's board looks at the bank as a whole, as proposed by the panels, and makes a recommendation to the full UAC Board for final approval of the artists.

Sites are selected annually based on application ranking by the AIE Advisory Panel. Two site visits per year are required of panelists. Again, the panel makes recommendations to the AIE Board Committee, which makes final recommendations to the UAC Board.

The final matching of artists and sponsors is facilitated by an annual conference which offers professional development sessions for both the artists and sponsors. The conference provides interviewing and planning time between artists and sponsors. It also provides concurrent artist workshops enabling sponsors to view the artists and to experience participatory activities in a simulated residency setting. In addition, the conference offers a session for new sponsor orientation and various opportunities for networking among artists and sponsors.

The Residency Program features:

- A new artist orientation provided every two years and one teacher workshop per two-week residency required for all school residencies.

- Project grants which support curriculum development and implementation; methods of instruction; preservice and/or inservice programs (workshops, summer institutes, conferences); development of evaluation and testing of student achievement and of arts curriculum materials; development of teaching materials; and collaborative projects between arts and educational institutions, organizations or agencies, including higher education.
- A publications program for UAC/AIE which completes a project every two or three years. The most recent publication is a handbook for teachers of creative writing, authored by writers in the AIE program and teachers who have supported residencies. Anticipated publications include a handbook on the creative process done by performing artists and visual artists.
- Advisory input, provided by the AIE staff, for such projects as: 1) the **Model Site Program** (an arts education program in 90 schools in 14 districts jointly administered by the State Office of Education and UAC); 2) a one week summer institute in two or three locations each year where participants have a choice between dance, drama, music or theatre; and 3) annual festivals of the Arts for the Young at locations across the state which develop community awareness and support.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

The grant categories support such AIE related projects as a junior creative writing program and literary contest; a marionette production which travels to schools in Utah; the Very Special Arts (Arts Festival celebrating disabled and non-disabled participants in the visual arts, poetry writing, movement, drama and textile arts, on-site residencies in schools and non-profit centers); children's orchestra, choir and youth symphony (all performing in public schools); children's theatre arts workshops; children's photographic workshops; art education programs in museums; a junior Shakespeare company; and children's art education programs incorporated in various ethnic festivals and projects.

OF SPECIAL NOTE

"The major strength of the UAC/AIE program is the comprehensiveness of the activities and the range of collaborations. The UAC has acted as a catalyst for arts education in conjunction with the Utah Alliance for Arts and Humanities Education (UAAHE) and the State Office of Education. UAC recently entered into a partnership with UAAHE and currently provides a portion of the first director's salary and operating support."

"The AIE program is constantly seeking new and multidisciplinary ways to increase the impact of the arts in the community. One recent project involved a collaboration with the UAC division of Folk Arts. A folklorist in residency enabled a community to explore the folk artists and arts within their own geographic setting, thereby emphasizing the presence of the arts in their own community.

"The UAC/AIE division has most recently been asked to participate in a nation-wide program to develop comprehensive arts programs for youth Indian populations in the West. An extension of the program would also implement programs which would teach the arts of the Indian populations to Anglos, Hispanics, Asians and Blacks.

"UAC supports three dance companies that provide a variety of services to schools (master classes, teacher workshops, lecture demonstrations, etc.). We have residencies in various settings outside of schools which include: community art centers; a children's hospital; a school located within a homeless shelter; senior citizen centers; university community education programs; and a camp for students with disabilities. [The continued support of the three dance companies provides a significant component which enables the companies to offer an intensive, comprehensive educational program for public schools and the general community. This program will be a model for the state and nation. When refined, it will offer guidelines for such programs with symphonies, operas and the theatre.]"

MISHAPS TO SHARE AND COMMENTS TO THE FIELD

"Perhaps the mishap most agencies and certainly the UAC/AIE division experiences is the lack of staff and the often harried sense of being overwhelmed with so many tasks. Our division is making a concerted effort to alleviate as much of the intensity as possible. AIE is in the process of developing a division long-range plan which specifies goals, objectives, strategies, accountability, time and funding requirements. The staff has also made a commitment to monthly staff retreats away from the office in an effort to provide an arena for brainstorming, evaluation and planning."

VERMONT

Notes:

Vermont Council on the Arts

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AIE Officer

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1991-92 RESIDENCY PROGRAM

Artist's applications are postmarked by September 15 for a February admission to the program. Artists are selected through a two-step process. First the appropriate discipline panel reviews artists' demonstrated professional abilities. Artists recommended by the discipline panels are then interviewed by an education panel which evaluates the applicants' abilities to communicate about their art form in a school setting. The Council's Board of Trustees approves the panels' recommendations. Once on the AIE Artists Register, artists are reevaluated every four years for continuation in the program.

The Vermont Council on the Arts has recently completed an evaluation of its site selection procedures. The Council historically served some areas of the state through a block grant system. Schools not served by regional arts councils applied individually to the Council. The Council has decided to centralize the selection process at the VCA. All applications are due July 1, 1991 for the 1991-92 school year. Residency proposals are reviewed by a nine member education panel using program criteria.

The Residency Program features:

- A collaboration with a bank in the southern part of the state to fund five 20-day curriculum development residencies. Now in the third year of the program, these residencies serve as a resource for schools to develop some aspect of the school's arts curricula. Past projects have focused on such things as adding a unit in mural making to an elementary arts curriculum, creating a two-semester dance course for a high school and adding a playwriting component to a middle school's theatre curriculum. Artists spend the majority of their residency time working with teachers, but do modeling activities in classrooms and take on small projects with students.

- An annual two-day artist retreat planned and executed with artists in the program. For two days in June, AIE artists travel to a secluded farm in the Northeast Kingdom to participate in workshops and discussions with fellow artists on such topics as evaluation and assessment and collaborating with drug prevention professionals.

OTHER SAEG-SUPPORTED ACTIVITIES

The Council offers **Arts Education Development** grants. These are project grants to support the development of basic arts education, K-12. Eligible activities include pilot projects, curriculum models, collaborations between arts and education agencies, preservice and inservice training, development of teaching materials, conferences, and development of evaluation and teaching methods. The Vermont staff "stole liberally" from Utah and Minnesota program guidelines when writing the guidelines for this grant category. Proposals for Education Development grants are due July 1, 1991. Awards will be announced by August 30, 1991.

RELATED AISBEG ACTIVITIES

The Council completed an AISBEG planning grant to develop model comprehensive arts education programs at rural elementary, middle, and high schools in the state. 1991-92 will be the second year of a three-year implementation grant. Implementation is proceeding slowly. Exciting ground work is being laid for dance and theater programs, and components of integrated arts programs have been established. The first of these will be shared at a fall conference scheduled for late September.

OF SPECIAL NOTE

"We are most proud of the continued collaboration with the Vermont Department of Education and the Vermont Alliance for Arts Education to study methodologies in assessment of student learning in the arts. The project is a direct outgrowth of a statewide conference on arts education held in September, 1989.

"An Assessment Advisory Committee was convened in January 1991. This group has organized a series of regional meetings to solicit teachers' thoughts and interests on arts assessment. These meetings have identified arts educators who are already using portfolios, journals, and demonstration projects as assessment techniques.

"It is anticipated that several small working groups will be formed from the teachers who participated in the regional meetings. These groups will continue to examine issues, criteria, techniques, and models of assessment for their discipline. It is hoped that this will lead to some small pilots during the 1992-93 academic year."

VIRGINIA

Notes:

Virginia Commission for the Arts

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Arts-in-Education Coordinator

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(804) 225-3132 FAX (804) 225-4327

1991-92 RESIDENCY PROGRAM

Resident and visiting artists are selected for the AIE Residency Program by the applicant school or school division prior to submitting the residency proposal. The credentials and samples of work for each proposed artist are included with the application and are reviewed by the statewide AIE Advisory Panel. The first criterion upon which the proposals are evaluated is the quality of the artist. Other criteria include the program description (which includes classroom activities, teacher inservice, studio time for the artist, public activities and core group activities); the administrative ability of the applicant; teacher/community involvement; planning and evaluation; how the residency will enhance the existing arts instruction; financial need; and geographic location.

The Commission provides information to current and prospective residency sponsors concerning artists who have participated in residencies or who have indicated an interest in being considered for participation in residency programs. The Commission also provides technical assistance with the planning and implementation of residency programs, conducts grant workshops, and reviews draft applications upon request.

The AIE Advisory Panel makes funding recommendations, including the level of funding. The Commission staff (Executive Director and the Arts-in-Education Coordinator) also review and analyze the proposals and make recommendations to the members of the Commission. The Commissioners make the final funding decisions.

Applicants may request up to 50% of the total cash cost of the residency program (first-time applicants may request up to 2/3 of the total cash cost). Residencies must be a minimum of 10 days in length; however, in an effort to encourage small, individual schools, first-time applicants may develop residency programs of from three to nine days. Priority is given to longer-term residencies.

Not-for-profit organizations are eligible to apply for funding through

the AIE residency program, but they are required to act as partners with a school or school division in planning and implementing all residency activities.

The Community College Artist Residency Program, jointly sponsored by the Commission and the Virginia Community College System, places an artist in each participating college for six to nine months. Artists must apply to the Commission to be included on a roster of candidates from which the colleges select a resident artist. Both the colleges and the artists are screened by review panels. The residencies involve master classes, teacher inservice, performances, exhibitions, studio time and collaborations with the public schools in the service area of each college.

OTHER SAEG-SUPPORTED ACTIVITIES

The Virginia Commission for the Arts works in partnership with the Virginia Alliance for Arts Education on arts education advocacy and training. The Commission is helping to underwrite the VAAE's **Catch A Star** program. Jointly sponsored by the VAAE and the Commission, with special assistance provided by the State DOE, the Virginia Congress of PTA's, and private businesses, the statewide program recognizes student participation in arts activities and attendance at arts events. The program is being expanded to include middle school students in 1991-92 and has helped to form many partnerships between presenting organizations and schools/school divisions throughout Virginia.

The Commission also provides funding for arts education advocacy efforts and professional development for educators through the **AIE Technical Assistance Program**. Funding may be used for attendance at arts education conferences, to engage speakers, or to hire consultants. Through this program the Commission has helped to underwrite some of the costs of the planning phase for the Virginia Arts Education Coalition Conference, an ongoing arts education advocacy partnership project convened by the state arts education associations. The Commission is also an active participant in conference planning and actions.

The Teacher Incentive Grant Program: "Arts are Basic to the Curriculum" provides awards of up to \$300 to certified classroom teachers (K-12) who wish to explore new and innovative ways of promoting the arts as basic to the curriculum. Grant awards may be used to underwrite a short-term introductory residency, to hire arts consultants, or to purchase supplies for an arts project.

OF SPECIAL NOTE

"The Virginia Commission for the Arts is continuing to strengthen its partnership with the Virginia Alliance for Arts Education through joint projects such as the "Catch a Star" program, and through active participation as an advisor to the VAAE's Board of Directors. Additionally, the Commission is a partner in the Virginia Arts Education Coalition Conference with the VAAE, the Virginia Art Education Association, the Virginia Music Educator's Association, the Virginia Theatre Association and the Virginia Association for Health, Physical Education, Recreation and Dance. The Commission also collects and disseminates information about special arts projects, advocacy efforts, publications, general information and disseminates the information to schools and educators."

WASHINGTON

Notes:

Washington State Arts Commission

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1991-92 RESIDENCY PROGRAM

The Washington State Arts Commission (WSAC) selects both artists and sponsors through a typical application process. Artist applications are recommended by a panel of five that includes artists working in the discipline being judged and Artists in Residence (AIR) Program sponsor representatives. Sponsor applications are judged by a panel of five including roster artists and educators/administrators who are familiar with but are not sponsors of the AIR Program.

The Residency Program features:

- Two yearly conferences. The Introductions Conference is held in the spring and includes a sponsor orientation and a day for roster artists and sponsors to meet each other through artist presentations, individual artist/sponsor appointments, and social time. This year, sponsor orientation will begin with *A Residency from Hell* - a short production written and performed by sponsors, artists, and the AIR manager. It will provide sponsors with tips on what not to do in planning a residency, as well as offer artists, sponsors, and staff the opportunity to "step into each other's shoes." A panel of AIR artists representing all disciplines collaborated in the development of the conference.
- A two-to-three day artist orientation held at the beginning of the school year, that includes training and skill building workshops, and discussion sessions on current issues affecting residencies.
- A peer training system that allows artists to visit and learn from each other during residencies, and an apprenticeship system that allows artists less experienced with residency programs to be appointed as apprentices by the panels. After apprentices attend the fall orientation, serve a residency with a veteran artist in residence, and present a residency workshop that is evaluated positively by their mentor and the AIR manager, they are added to the AIR roster.
- AIR sponsor Very Special Arts Washington that provides

training for roster artists interested in working with special populations, and the State Department of Corrections (DOC) provides training to artists selected to work in prisons. DOC and WSAC also collaborate in funding apprenticeships for roster artists interested in working in prisons.

- Residencies funded in state correctional facilities and community settings, which have been very successful.
- A mandatory teacher workshop and a community outreach event . The teacher workshop helps classroom teachers extend the artistic experiences that artists have begun, builds classroom teachers' confidence in teaching the arts, and provides a forum through which faculty members often begin planning residencies for the following year. Community outreach events assure that parents and other community members participate in the experience and consider the benefits of arts education.

OTHER ARTS ENDOWMENT AIE SUPPORTED ACTIVITIES

An AISBEG planning grant in 1990-91 helped solidify our partnership with our state department of education (called SPI, Office of the Superintendent of Public Instruction) and the Washington Alliance for Arts Education. A 12-member Task Force comprised of arts educators, artists, arts organizations and community members has just completed a strategic plan for how the arts can be made a basic part of education in the state. A statewide forum was held to launch this Action Plan that identifies the key stake holders for change and what actions and/or policies they should adopt to ensure a sequential, comprehensive education for all students in grades K-12.

It is anticipated that during the 1991-92 school year the partners will develop a model of arts education program standards and student achievement outcomes. This will provide school districts with a model of minimum, adequate, quality arts education program, and ways to measure students achievement as they relate to the different standards.

OF SPECIAL NOTE

"The AIR roster now includes art scholars - art historians, critics, and aestheticians. In the 1991-92 school year, art scholars will be helping students become critical consumers of television and movies; guiding students toward visual literacy; teaching the appreciation of architecture, urban planning, and historic preservation; and conducting aesthetic dialogs with young people in a discipline-based art education context.

"Our **Cultural Enrichment Program (CEP)** will provide over 1,200 performing arts programs this school year. It will reach every school district and half the K-12 student population in the state. All programs are accompanied by WSAC-created study guides. CEP has been considered a part of a child's basic education for over 22 years and is free to the schools.

"One half % of all new school construction budgets in Washington are dedicated to the purchase of artwork. Starting with the 1991-92 school year, our **Art in Public Places** Program will be touring the Multiples Collection which was commissioned with percent for art funds. The Multiples Collection will first be touring to school districts that chose to pool their percent for art funds to create the collection."

WEST VIRGINIA

**West Virginia Department of Education & the Arts
Arts and Humanities Section, Division of Culture & History**

Contact: Mark Payne

Arts Representative

Cultural Center, Capitol Complex

Charleston, WV 25305

(304) 348-0240 FAX (304) 348-2779

1991-92 RESIDENCY PROGRAM

Artists are chosen for residencies by the sponsor who then applies to Arts and Humanities Section for assistance with the project. The agency does not maintain an exclusive roster for residencies but will supply a listing of West Virginia artists who have previously been funded to sponsors upon request. All artists are eligible to participate in the program provided they meet the Commission on the Arts' criteria for performances, exhibits and published work histories. The selection, scheduling and other negotiations with the artist are the responsibility of the local sponsor. Projects involving West Virginia artists receive priority in the event of limited funds.

The Residency Program features:

- A newly formed AIE Review Panel which reviews proposals for long-term residencies and returns recommendations for further development, if needed, to the sponsor prior to and after formal application.
- Support for teacher/administrative training projects outside of the classroom.
- Inservice programs and teacher preparation which are required for long-term residencies.
- Training sessions for artists interested in developing school programs or educational components for existing repertoire.

OTHER SAEG-SUPPORTED ACTIVITIES

We are planning our first ever AIE Showcase to expose West Virginia artists and educators to one another. There is a possibility of holding two showcases in different sections of the state to allow easier access for attendees. This will follow an AIE Artist

"roundtable" or workshop where artists who currently have school programs and who have developed educational materials and programs will share their experiences and know-how with artists who are interested in beginning to develop their educational materials and programs. SDOE staff will also share insight on how to gear programs to schools and what educators look for when choosing an artist for a project. SAA staff will give grant writing workshops. We will use information gathered from a recent survey of West Virginia performing, literary and media artists and craftspeople in setting up the workshop to meet artists' needs. The survey is the first assessment of the availability of West Virginia artists for residencies and school programs. This is also the first year our new final report for artists will be used. This will be a valuable instrument for feedback from WV artists involved in projects of at least 5 days length.

RELATED AISBEG ACTIVITIES

We are moving forward with our AISBEG Implementation activities. We are hiring a project coordinator to concentrate on the goals of implementation as outlined by the planning steering committee. The coordinator, under staff direction, will work with the task force and sub-committees to develop strategies to achieve specific goals. AISBEG grant monies will also enable us to open up new grant categories for curriculum development, advocacy, model school systems, and undergraduate teacher training. We are also planning a statewide Cultural Conference in conjunction with our Commission on the Arts' public policy meeting that will address arts education.

OF SPECIAL NOTE

"We are happy to see components of our AIE program, seemingly lodged forever in the planning, come to fruition. Our AIE Review Panel now is operating for long-term residency projects with plans to expand to all residency and special projects in the future, our final report for artists will be used in 1991-92, we have completed our first AIE artist survey, we are working on our first AIE artist showcase, and activities related to our AISBEG grant are ongoing and a priority. Our updated residency requirements have indeed strengthened the applications we've received which was our goal. In short, we are proud to see real progress in the processes and overall quality of our AIE program being made."

COMMENTS TO THE FIELD

"You should be very aware of the economic climate in which you are working. It is very difficult for us to gain ground in certain areas due to the general downturn in West Virginia's economy. Eroding taxbase is translating into serious consolidation efforts and general cut-backs in the education system. We hope to use this time of change and rethinking to the advantage of students by making the arts a basic part of any new order. We have, however, had to rethink and reorganize some of our original goals as a result of the economy and it's affect on state government and public schools.

"The State Department of Education has been difficult to deal with at times. This is not because of personnel, but the endless layers of bureaucracy. SDOE staff has been invaluable to us in working toward our goal but it gets frustrating at times when momentum is blocked or set back by education bureaucracy."

WISCONSIN

Notes:

Wisconsin Arts Board

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1991-92 RESIDENCY PROGRAM

Each Spring, priority areas (discipline and geographic) are identified. Press releases are sent to media and Wisconsin Arts Board (WAB) mailing lists. Only artists in the priority areas are eligible to apply. Each artist submits an application, resume, letters of reference and work sample for competitive review by peer panel. Artists receiving a rank of 60 or more may participate in a live interview. Veteran artists are reviewed every three years for continued participation based on residency evaluations and continued artistic development; the paper reviews are followed by personal interviews. Approved artists are listed in the AIE Directory, which is distributed statewide.

Sites select artists from the Directory and cooperatively develop the project. Schools submit the grant request to WAB at the annual February first deadline for competitive peer panel review. Schools are self-selected, but must effectively plan and organize a project to be approved for funding.

The Residency Program features:

- A two-day annual fall orientation which includes full day workshops for both artists and schools and an artist showcase for future school selection of artists. An additional training session for new artists is provided in the Spring.
- **Artist Teacher Institute (ATI)** - a week-long, residential inservice for K-12 teachers to explore the creative process with AIE Directory and other outstanding artists. The second annual institute was held this past summer. Recipients of residency grants are required to attend. The University of Wisconsin Division of Continuing Education in the Arts is a co-sponsor of the ATI.
- **Educational Opportunity Grants** that encourage schools to develop innovative staff development workshops using AIE-

Directory artists. Proposed staff development activities must be hands-on. The WAB will provide up to 50% of the workshop costs and awards the grants through a competitive peer review process.

OTHER SAEG-SUPPORTED ACTIVITIES

- **Model Strategy Residencies** - Each year, four residencies are identified as models. Two staff members from each model school provide up to four days of training to assist four "partner schools" with development of a residency program based on the model. Partner schools are outside the model school's own district, but less than 200 miles away. Models and Partners are funded through the traditional residency (SAEG) program.

RELATED AISBEG ACTIVITIES

Model Strategy Residencies, Artist Teacher Institute and Educational Opportunity Grants are all designed to meet AISBEG goals; however, the programs are funded with SAEG support.

OF SPECIAL NOTE

"We're especially proud of Wisconsin's Artist Teacher Institute! In two years, we more than doubled the number of participants— from 18 to 51! Wisconsin is only the second state in the nation to develop this program based on the New Jersey model. The premise and the goal of the program is to learn by doing, by exploring the creative process. The teachers can easily integrate arts activities into their curricula. Additionally, they come back to school revitalized and enthusiastic! I learned how to develop and implement the program by attending New Jersey's program in 1987 as an active participant.

"I cordially encourage anyone interested in developing a similar program to come and participate in Wisconsin's, held on the beautiful University of Wisconsin-Madison campus each July."

WYOMING

Notes:

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1991-92 RESIDENCY PROGRAM

The Council maintains a roster of artists carefully chosen through a competitive peer panel process. Each artist must demonstrate artistic ability, communication and education skills, the desire to work in the AIE program, the flexibility to work in a wide variety of settings, the ability to provide arts experiences for a wide variety of populations, and the professionalism necessary to complete a successful residency.

Schools and community sites apply to the Council for up to 50% of the total costs of a residency. The Council gives funding preference to residencies using roster artists. (At least 75% of all residencies must use roster artists.) However, in certain instances the Council recognizes that the needs of a site may not be met by any of the roster artists. In those rare cases, sites may apply with a resume and support materials of the artist, along with the residency application.

Site and artist plan the residency together. A contract is signed and copies must be kept by the artist, the site and the Wyoming Arts Council. The school or sponsoring organization submits the grant application to the Council. Applications are reviewed by panels, which make ranking and funding recommendations to the Council. The Council makes all final funding decisions.

The Wyoming Arts Council also offers the **AIE Project** grant category and the **AIE Technical Assistance/Inservice** grant category. These can be applied to any arts media and are used specifically to encourage and/or strengthen curriculum development. For example, a school or organization may bring in outside expert help to design new arts curricula or strengthen current programs. Or they may choose to send educators to classes and workshops where they can learn new skills to train other teachers and arts administrators in arts curricula development.

The Council also offers an AIE Chair grant category for those unexpected arts in education opportunities which present themselves when normal granting deadlines are not appropriate. Sites may

apply at any time during the year.

Artist and teacher become teaching partners during a residency. The artist is there to enhance ongoing programs, and in some instances, design new arts programs with the teacher. Artists have more time to work with teachers and administrators through inservice workshops to help them develop follow-up materials and art curriculum in the discipline area.

At the same time, the Council recognizes the effectiveness of short-term (1-2 weeks) residencies in Wyoming, especially in small, rural schools. Artists frequently have an opportunity to work with every student every day during the residency, so the impact the artist has on the students, teachers and administrators is great!

The Residency Program features:

- Residencies, projects and inservice encouraged at community sites. The Council has worked with local art and history museums, local arts organizations, 4-H groups, parks and recreation (city and state) organizations, the Forest Service, the Game and Fish, etc.
- Collaborative planning with the University of Wyoming, the seven state community colleges, the SDE and local school districts for rotating, regional arts institutes has begun. By 1994, five separate institutes will occur in different community college locations in dance, music, literature, theatre and visual arts. Instructors will include UW and community college faculty, visiting key-note speakers and visiting artists, including roster artists from the AIE program, and local professional artists.

OTHER SAEG-SUPPORTED ACTIVITIES

Collaborative planning with the SDE and the Wyoming AAE produces an annual interdisciplinary conference for teachers and administrators each fall. This two-day conference examines new trends in arts education, advocacy strategies, resource opportunities, education opportunities and more.

OF SPECIAL NOTE

"We are most proud of our continued dedication to the rural population in this state. We have been able to achieve increased funding at the state level for arts education through consistent advocacy efforts at the grass roots level, because we have listened and responded to the needs of art educators statewide. The challenge is to continue to meet the individual needs of each district and community at the same time that we establish curricula guidelines that can be used as the measuring stick for local curricula. We are accomplishing this by listening to the artists, educators and administrators as they meet to design the curricula guidelines.

"We also see our residency program as being the heart and soul of our entire AIE program. It is the artist who helps inspire both teachers and students to try harder, see further, and discover the wide realm of possibilities that truly exist. No matter how terrific a curriculum is, if it cannot or is not being used, it has no effect."